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Gurjara Pratihara Sculptures - A Cultural Study

(With special reference to the museums of Uttar Pradesh)

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THESIS
SUBMITTED FOR THE DEGREE OF
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IN ANCIENT INDIAN HISTORY & ARCHAEOLOGY

SUPERVISOR
Dr. S. D. Trivedi
Director
State Museum, Lucknow

BY
Kanchana Prasad

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RESEARCH CENTRE
State Museum, Lucknow
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डॉ० एस० डी० त्रिवेदी
Dr. S. D. TRIVEDI
निदेशक
DIRECTOR

राज्य संग्रहालय
लखनऊ 226001
STATE MUSEUM
LUCKNOW 226001

Dt. 28-12-93.

CERTIFICATE

This is to certify that the thesis entitled, "Gurjara Pratihar Sculptures-A Cultural Study" (with special reference to the museums of Uttar Pradesh, embodies the original contribution of Ms. Kanchana Prasad.

She has worked very hard for more than two years, directly under the supervision of the undersigned. This thesis has not been submitted elsewhere for a degree. She has put in 200 days attendance under my supervision.

I wish her all success.

(S.D Trivedi)
Director,
State Museum, Lucknow

TO MY MOTHER

Late Smt. Sarla Prasad

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PREFACE

The history of Gurjara Pratīhāra is one of the most fascinating chapters of the mediaeval history of India. Pratīhāra empire owe its glory to the great rulers like Vatsaraja, Nāgabhaṭa-II, Mihir Bhoja and Mahendra Pāla.

The magnificiant sculptures of this period are the greatest attraction for tourists,historians and scholars. A lot of work has been done regarding iconography, art and culture,but very little exists regarding the material culture of the Pratīhāra period. Whatsoever exists, is very scanty and is in small bits.

Being much fascinated by the material culture of the Pratīhāra period, I have tried to consolidate it, covering the various aspects such as dresses, ornaments, coiffures, music, dance, drama, various other amusements, household gadgets, furnitures, weapons, flora and fauna. The idea materialised into a project which my guide appreciated and drew up its details. Due to its wide distribution, the study has been limited to the sculptures housed in various museums of Uttar Pradesh. For comparisons, sculptures placed in some other museums have also been referred which include National Museum, New Delhi, and sculptures in private collections. The result is this comprehensive study of the material culture of the Gurjara Pratīhāras.

The thesis contains nine chapters. Each chapter is devoted to the study of a particular aspect of material culture. The first chapter is the historical background dealing with the brief history of the Pratīhāra empire. The second presents a description of collection of some important sculptures housed in

various museums of Uttar Pradesh. Costumes and dresses have been dealt in detail in chapter three. Jewellary and ornaments which adds colour to human life have been studied in fourth chapter. One will be wildered by the variety and intricacy of the coiffures and head dresses presented in the Pratīhāra period. This has been studied in the fifth chapter. Music,dance, drama and other amusements have been covered in sixth chapter. House hold gadgets,utensils and furnitures used during the period have been described in the seventh chapter. The weaponary skills are given in chapter eighth while the significance of flora and fauna which was very well known to the people of that time is dealt in the ninth chapter.

In all 142 sketches for various items mentioned have been provided as illustrative material to make the text more meaningful. This is followed by 102 photographs to make illustrations more faithful.With this entire combination, I have tried to provide a glimpse into the material culture of the Pratihara period at a glance.

Now it is my pleasent duty to place on record the help, I received from various individuals and my institution. I am unable to express in words my gratitude to my supervisor, Dr. S.D.Trivedi, Director, State Museum, Lucknow. He gave a concrete shape to my thought and encouraged me at every stage to complete the work. I have been greatly benefitted by his critical advice and benevolent guidance. He has been extremely helpful to go through the draft and make suitable changes besides disscussing various points. The computation of this thesis owe its gratitude to Sri Swapan Johri, Sri Suresh Pal Singh and Sri Rakesh Pandey. I must especially

mention the untiring support given by my sister Amita Prasad in developing the initial database. The support of Sri Ashfaq Ahmed, Sri I.P.Pandey, Smt Vinita Sharma, Ms Ranjana Sharma and Ms Agomoni Roy of State Museum Lucknow had been significant. The support and encouragement of my parents and in-laws had been very great. The thesis in its present form,is the art of Sri Pradeep Saxena. It was my husband Sri Diwakar Sinha, who motivated me and helped whenever and where ever I needed him. Above all,the cooperation given by my little doll, Devika, moves me. To all these persons,I express my sincere thanks for successful completion of this project.

This work is dedicated to my mother, Late Smt. Sarla Prasad, who sowed the seed.

Kanchana Prasad

Kanchana Prasad.

TRANSLITERATION

अ	a	ठ	ṭh
आ	ā	ड	ḍ
इ	i	ढ	ḍh
ई	ī	ण	ṇ
उ	u	त	t
ऊ	ū	थ	th
ऋ	ṛ	द	d
ए	e	ध	dh
ऐ	ai	न	n
ओ	o	प	p
औ	au	फ	ph
अनुस्वार	ṁ	ब	b
विसर्ग:	ḥ	भ	bh
क	k	म	m
ख	kh	य	y
ग	g	र	r
घ	gh	ल	l
ङ	ṅ	व	v
च	c	श	ś
छ	ch	ष	ṣ
ज	j	स	s
झ	jh	ह	h
ञ	ñ	क्ष	kṣ
ट	ṭ	ज्ञ	jñ

HISTORICAL BACKGROUND

The middle of the eighth century A.D. is a great land mark in Indian history.It saw the rise of three great dynasties which were destined to play the imperial role with far greater success.Of these three great dynasties, the Gurjara Pratīhāra were the first.

The two other powers which suddenly came into prominence at the same time, were the Pālas of Eastern India and the Rāshṭrakuṭas of the Deccan.

After the death of Harsh Vardhan, North India lacked strong power which could check and control the growth of small independent states. Several Rājputs chiefs like the Gurjara Pratīhāra, Parmār and Chandella were seriously involved in political activities to establish their sovereignty over North India. Ultimately the Gurjara Pratīhāraqbecame successful. No such empire flourished in North India after the Guptas. There is no doubt that the Gurjara Pratīhāra empire was more extensive, more durable and had much stable and organised administration than the other contemporary powers.

The evidence for this period are available in inscriptions, literatures, and the accounts left by the Arab historians. A good number of epigraphic records and literature

helps to reconstruct the history of Gurjara Pratīhāra period. Numerous icons and other artistic pieces focus ample light over the great zeal of patron and artisans as well.The cultural activities are undoubtedly mirror of prevailing conditions of the contemporary societies and rulers. Thus it is essential to discuss briefly the historical back ground and political conditions under the Gurjara Pratīhāra when they made attempts to patronize the art and literature which flourished for centuries in their large empire.

The inscriptions of Harichandra's family mentions two seperate families both called Pratīhāra. One traces its origin to Harichandra and the other to Nāgbhaṭa. The history of the family of Harichandra is annaled in two inscriptions namely, the Jodhpur inscription[1] of Bāuka and the Ghatiyālā inscription [2] of Kakkuka. There is no reference to their origional home nor there is any account of the events happening in the time of Harichandra. Their position before the capture of Mandoor is unknown. The origin of the family of Harichandra is traced to the brother of Rāmbhadra (evidently Rāma of the epic fame). He performed the duty of door-keeper[3].

स्वभ्रात्रा रामभद्रस्य प्रतिहार्यं कृतं यतः ।
श्री प्रतिहारवंशोऽयं अतश्चोन्नतिमाप्नुयात् ॥

According to the Ghatiyālā inscriptions of Kakkuka, Harichandra is the preceptor of the Pratīhāra family[4]. The records also mention the marriage of Harichandra with the Kṣatriya lady Bhadra. They were blessed with a son named Rājjila. On the basis of the references which are available in the records of the Ghatiyālā inscriptions, it can be said that the kingdom of the Harichandra's

family centered around Mendāntak (Mertā) and Māndvyapura (Mandor) in Jodhpur state.

When this family was firmly seated at Mandor, there was no chance of any disturbance. Nagbhata the 4th ruler of the line, transferred his capital permanently to the great city of Medāntak (Mertā).

The same traditional account of the origin of the families of Harichandra and Nāgabhaṭa, and identical names like Kakkuka, Nāgbhaṭa and Bhoja as kings in both the families, suggests some linkage between the two. Literature and records reveal that the former became in course of time, the feudatory of the later.

In Ghatiyālā inscriptions, Kakkuka is said to be the last ruler of the family of Harichandra. As there is no reference to any of his successors, it may be suggested that after him the dynasty came to an end and the feudatory kingdom was merged in the vast Gurjara Pratihārā empire.

Probably there were three branches of Gurjara Pratihārā who ruled from the cities of Bhrigukacha, Nandipurī, Māndayapur, Medāntak, and Ujjain. Amongst them the most important was Pratīhāras of Ujjain, who had conquered the Mālwā and established their sovereignty even on the state of Gujrat in the West. Later on, Nāgbhaṭa of this particular branch had conquered Kanauj and extend the kingdom all over the Northern India. Some inscriptions bring to light the existence of a family ruling at Broach. The records assign to these rulers, popularly called Gurjaras, only

feudatory titles. Dadda I and Dadda II are styled Sāmanta and Jayabhatta is given the higher title Mahāsāmanta. It is suggested by Dr. Majumdar that the Gurjaras of Broach were vassals of the Gurjaras of Bhinmāl. On the basis of Nausari plates and other records, historians have suggested that Dadda I of the Broach line was the son of Harichandra who was sent from the north to carve out this territory which was to serve as a buffer state. It is possible that this Dadda might have come to Mandor. He and his successors served as feudatories first to the Kalchurīs and then to the Chālukyas till their kingdom was over run by the Arabs. Scholars have different views on the topic and we are not at present concerned with the history of the Gurjara family of Broach. Now we turn to the topic of the Pratīhāras of Kanauj. The Pratīhāra rulers of Kanauj were Gurjaras. In their own records they are called Pratīhāras but others call them Gurjaras, and their land is called Gurjaratra.

The main source recording the history of this family, is the Sāgartāl (Gwalior) Prashasti of Mihir Bhoja. This inscription mentions their origion and up to date political event related with all the Gurjara Pratīhāra rulers from Nāgabhaṭa till the time of Bhoja. Besides this record, the Hansot plates (broach district) of Chahmān Bhartrivaddna-II and Sanjan Copper plates of Amogh Varsha are very important to provide evidences about the history of this family.The accounts of Arab historians are also valuable. Their accounts are useful for corroborative purposes.

Jodhpur and Ghatiyālā inscriptions of Bāuka and Kakkuka as well as Gwalior inscriptions trace the origin of the Pratīhāra family of Ujjain to Lakṣhmana. The names in the two Pratīhāra

families, such as Kakkuka, Nāgabhaṭa and Bhoja, suggests some relation between the two. This suggest a common origin of the two Pratīhāra families. Dashrath Sharma does not agree with the fact that Partīhāra of Māndvyapur and Kanauj were of the same origin [4]. In Jodhpur inscription, Harichandra the founder of the other family is said to be a brāhmana who was well versed in Vedas. In the inscriptions of the Pratīhāra of Ujjain, there is no such description. This family was of pure Kṣatriya origin. Vatsarāja, the grand nephew of Nāgabhaṭa-I is mentioned as ekaḥ kṣatriya pungveshu[5] (foremost among the most distinguished Kṣatriyas.) His son Nagabhata is said to be Kshttradhama vidhi vaddha bali Prabandhah[7] because he performed a series of religious ceremonies according to the custom of the Kṣatriya families.

According to Dr. Puri, "The relation between the Pratīhāra family of Nāgbhaṭa and other one of Harichandra seem superficial except for a common origin and the same home land[8]". The question as regards the original capital of the imperial Pratīhāra rulers of Kanauj has been debated by several scholars. The claim of Ujjayaini as the capital of Avanti is much stronger then other suggestions. On the basis of the account of Bilāduri [9], the importance of Ujjain as the capital city is proved. The Jain Harivansa of Jinsen, locate the kingdom of Vatsarāja at Avanti.

Vatsarāja, Nāgabhaṭa-II, Mihir Bhoja and Mahendra Pala the four great rulers of that time ruled for nearly one hundred and fifty years, without any interruption. This was the zenith of Pratihara power. Probably the greatest monarch of Gurjara Pratīhāra was Mihir Bhoja. The 8th, 9th and 10th centuries saw a great cultural renaissance at the hands of Gurjara Pratīhāras.

Under the Pratīhāras, Kanauj reached the zenith of power, learning and cultural, between 815-940 A.D. The vast kingdom of Gurjara Pratīhāra embraced the territory of Gujrat, Rajasthan, Gangā Yamunā doab nearly upto Bihar abutting on the territory of the Pālas in the East and clashing with that of the Rāshṭrakuṭas in Central India. The Pratīhāra rulers of later period like Devpāla Vināyak Pala II, Vijaypāla, Rajyapāla and Tilochanpāla and the like failed to protect their territory from the feudatories as well as the foreign invasions and lastly in the last quarter of 11th century A.D., Kanuaj was captured by the Gahad Vālas.

The Pratīhāra emperors formed the spearhead of this religio-cultural upsurge. Some of them like Mihira Bhoja, worshipped Bhagwatī as their guardian deity while others worshipped Viṣṇu and Śiva. They stood by the people and did not stand away from their hopes, aspirations and traditions. Like the Gupta emperors they received the full co-operation of the brāhmanas, who, through their intellectual achievements, religious and social influence, could maintain a sense of identity between the minorities and the people.

The ruling dynasties of Gurjaradesha also maintained the tradition of being the protectors of Dharma. They did not treat the old social order with contempt, nor did they deprive it of its inherent tenancity by imposing unfamiliar lines of development, but they strengthened it. In the process of leading the country to progress, they drew upon the social and spiritual energy of the people.

The reciters of the Purāṇas became as powerful as brahmanas specialising in ritualism, philosophy, or literature. Particularly the brāhmaṇas of Kanyakubja played a great role during this period.Even today after a thousand years, they are found all over northern India.The Kulīna brāhmaṇas of Bengal, for instance, and the Ṇavil brāhmaṇas of South Gujrat both claim their descent from brāhmaṇas of Kanyakubja.

An illustration of the prevailing paurāṇic atmosphere in royal courts is furnished by the Gwālior Praśasti of Mihira Bhoja composed by the post Bālāditya on the occasion of the construction of a temple of Viṣṇu. The whole poem pulsates with the favour of a living belief. Manu, Ikshvāku, Kakutstha and Prithu provide the background. The primeval Narāyana is born twice, as Nāgabhaṭa-I, and as Nāgabhaṭa-II, descends from Lakṣhmana the son of Dasaratha of the line.

The praśaṭi begins with an invocation on Viṣṇu whom the temple is also dedicated , as the destroyer of the demon Naraka, the embodiment of evil.

The Gurjareśvaras, as praśasti describes, were cultured. Each possessed a distinct personality.Nāgabhaṭa-I was a warrior, Kakkuka had a keen sense of humour. Vatsarāja was compassionate generous and of flawless energy. He was virtuous, and worked for the welfare of the people and performed many sacrifies. He possessed ātmavaibhava, true greatness of soul. Rāmabhadra was brave and virtuous, a pure soul, opposed to worldliness and a defender of the faith. Bhoja was the greatest of all. He was always unperturbed. Though an adept in rooting out evil, and wooed by

Lakshmi, the guardian goddess of sovereignity, he was untainted by arrogance, and spotless in character. He was an ardent and unmatched administrator and a recaptacle of pleasant and sweet words. Mihir Bhoja was a conqueror and a great emperor. He was an Ikshvāku, a family in which god himself had chosen to be born [18].

The glorious period of the Pratiharas ended with the death of Mahipāla-I whose weak successors failed to wield authority effectively over the feudatories who asserted their independence and several relations from the imperial house of Kanauj. On the other hand, the edifice of empire crumbled to pieces with the invasions of Mahmud Ghazni whose strong hands swept the glory of Western India right down to Kanauj like a gust of wind.

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COLLECTION OF SCULPTURES IN THE MUSEUMS OF UTTAR PRADESH

A broad view of the life and culture of the times can be gathered from the contomprary art and archacological materials the study of material culture is delineated in the sculptural reliefs, is most useful to understand the social taste, manner, the way of life and the like, prevailing in those times. The material culture would help to reconstruct the socio-cultural history of the Pratīhāra period. These reliefs reveal that the life was happy and prosperous. The people of the times had varied taste in dress, ornaments etc., besides pleasure loving past times. This vast cultural vista must be studied and correlated with the literary evidence of the times.

Under the patronage of the Gurjara Pratīhāras a new style of plastic art was evolved in their vast kingdom which included parts of Gujrat, Rajasthan, Central India and Gangā-Yamunā valley. It has common characteristics usually devoid of domination of regional outlook. Several traditions of classical age were continued and artists tried their best to emulate the aesthetics of the Gupta art.

Among all the art styles of mediaeval period i.e. Gahadavāla, Chandella, Parmāra, Pāla, Sena and others, the creations of the Pratīhāra are by and large the best ones.They are appealing to eyes and successfully convey the sense of metaphysical thoughts. Thus the aesthetics and spirituality are closely welded in their form, a legacy of Gupta period. The style potrays the sensuous feelings, tenderness, rhythmic delineation, delicacy, charming form, vitality and above all originality in approach[1].

Museum is the place where the sculptures, paintings and other records of the by gone days are kept so that the present society is in a position to know about its past history and achieve more and more for their own betterment and direction. The architectural treasure of various museums of Uttar Pradesh has been substantially enriched by the architectural beauty that existed during the period of Pratīhāra rulers in India. Much idea and inferences can be drawn on the basis of the sculptures of this period.

The Pratīhāra were a great power to be reckoned with in North India before the Muslim Invasions. The great rulers of Pratīhāra period were Vatsarāja, Nāgabhaṭa-II, Mihirbhoja and MahendraPāla. They ruled for over more than one hundred and fifty years. They were great lovers of art and literature. The numerous temples with exquisite sculpture and their innovative style of architecture, bear witness to the great zeal of their artistic pursuit. The architectural remains found during the excavations of different sites are worth studying. Apart from these, architectural remains are also found at Mānsarovar (Gyaraspur;Vidisha) Badoh, Varāhavalī(Morena), Mahuā(Shivapuri), Batesur (Morena), Rameshvar (Amrol-Gwalior), Naresar, Telī-Kā-Mandir (Gwalior), Gunā (Indore), Osia in Rajasthan, Jarāi Math temple (Barwā Sāgar- Distt. Jhansi, U.P) Devagarh (Distt. Jhansi; U.P) and the like. Temples at Naresar, Batesar, Amrol, Telī-kā-mandir, etc are some of the landmarks in the history of Pratīhāra art and architecture. The creative records of the rulers of this house can be judged by their prolific output of sculpture throughout North and Central India.

In district of Uttar Pradesh, the Pratīhāra Sculptures are mainly housed in the museum of Lucknow, Allahabad, Jhansi, Kanauj, Mathura and Varanasi. Most of the sites of Uttar Pradesh are very rich in antiquarian wealth especially in stone sculptures. These sculptures have been a ingredients of monuments and old shrines which do not exist today in their original form. If we trace the history, some of the sculptures would have been buried inside the ground in due course of time. With casual digging, constructions and excavations, these buried pieces must have been taken out and distributed to many other places. Many of them have been smuggled, broken and carried away by the private parties. Some pieces which had religious structures on them have been kept in temples. Apart from all these the left over ones which came into possesion of the government have been sent to the various museums for display.

Lucknow Museum is one of the biggest museums of Uttar Pradesh and has a number of important sculptures of Pratihara period which can be seen in the display galleries. Some of the worth mentioning sculptures are of Brahmā, Viṣṇu, Maheśa (Pl.32) in which the dress, coiffure, ornament, weapon, flora and fauna have been beautifully depicted. The sculpture of dancing Gaṇeśa (Pl.2Ø) is a unique one while the image of monkey God Hanumān kept in the reserved collection is a significant from the point of the design of ornaments and hair-style and presence of śriva tsa mark on the chest. This may be considered as one of the earliest image of the diety (Pl.5Ø).

The Allahabad Museum has a representative collection of architectural fragments with sculptures giving a detailed

description of the life style, society and culture prevelant during Pratīhāra period. Some of the sculptures which are worth seeing there are Śiva-Pārva tī (Pl.7), Sūrya accompanied by Daṇḍa and Pingala, Kārtikeya (Pl.17), Fragment of an architrave, Sūrya in niche Sūrya accompanied by consortss and attendants (Pl.19), Door-way of surround up a temple(Pl.56), fragment of a Saptmātrkā panel, Jain tutelary couple, Umā-Maheśvara and HariHara (Pl.15).

The collection of the Jhansi Museum has been considerably enriched from the excavations at Siron Khurd[2]. The collection has further been incregsed by gift, purchases and transfers. The majority of sculptures housed in this museum has been brought from different sites of Bundelkhand area. Some of the notable sculptures of the Pratīhāra period which are preserved in this museum are Nṛitya Gaṇeśa (Pl.13) Rāma (Pl.43), Vāyu(Pl.14) and Varuṇa (Pl.70), Sūrya and other grahas. Pratīhāras were direct decendants at the Guptas and continuity of Gupta art traditions can be observed in their creations[3]. The figures are proportionate having pleasing look at their faces. Minimum number of ornaments were adorned to the figures. The image of Vāyu can be cited as an excellant example of this style. Though the number of images representing this school is meagre yet these pieces command better aesthetic appeal in comparison with other images of later period. Some of the salient features of this style are as follows[4].

(1) The body is shown well proportionate and balanced.
(2) The face is elliptical with full cheek rounded at the chin.
(3) The number of ornaments is not much and only selected ornaments adorn the human body.

(4) Extra ornamentation is usually avoided in the composition
(5) The attendants of principal figure are fewer and sometimes the deity is depicted without any attendants.

Presently the Jhansi Museum possesses the sculptures mostly of mediaeval period, roughly assignable to 600 A.D - 1200 A.D Only two schools of art are presented i.e Pratīhāra and Chandella . Most of the pieces are the creations of transitional period and only a few may be assigned to early Pratīhāra style. Sometimes it is very difficult to specify particular school, since there is not so much difference between the style of the later Pratīhāra and the Chandellas.

Kanauj had been the capital city of the ruling dynasty of Pratīhāra . A number of sculptures of the period have been found in Kanauj. They are mostly housed in the museum at Kanauj. Some important ones can also be seen in private collections at this place. The discovery of sculptures from Kanauj have reveal some excellant specimen of Gurjara Pratīhāra work. The image of Viśvarūpa Viṣṇu, dancing Gaṇeśa, marriage of Śiva and Parva ti. Ardhanārīśvara, Simha Gaja Vyāla and Sūrya Parivār are worth seing. The study of the sculptures preserved in Kanauj Museum forms an important part of the study due to historical importance at the place.

Iconography of images are dealt in the most exhaustive and comprehensive manner, whether they be Hindu, Buddhist or Jain. A comparative study of minor deities with those housed in the various museums is a unique feature bringing to light some rare specimens.

The study has led to interesting conclusions : (1) that the Pratīhāra style was perhaps inspired by the later Gupta traditions; (2) though a synthesis of Gupta art is seen in plan decorative motifs etc.an underlying indigenous Pratīhāra strain is visible; and (3) apart from religious architecture, the pratiharas engaged themselves in the general well-being of their subjects in the socio-economic field by constructing tanks, canals, etc. We can say without any hesitation that in the 9th century A.D., particularly the second half, a clear change come over the styles is North India. A new elegant,richer decorativeness and rhythmically accentuated movement so charactertistic of the mediaeval styles of the 10th and 11th century, begin to be clearly seen and felt. The grace and voluminousness of earlier work are not lost, and the harsh and incisive angularity of later work avoided. As a result, sculpture of the later half of the 9th century reaches a standard of elegance, never surpassed in the mediaeval period. Preserved temples are fairly extensive, particularly in Rajasthan and Madhya Pradesh. The rock cut temple at Gwalior, built by Alla, an officer of the Pratīhāra ruler Mihira Bhoja in 875 A.D[5]. and the splendid Telī- kā-mandir atop Gwalior Fort[6], and other temples found in Madhya Pradesh are very similar to each other and permit us to get a fairly adequate idea of the style of the time. Unfortunately, except perhaps for a few bricks temples, hardly any examples of the architecture of this period have survived in ancient Madhyadeśa. The style lourished vigorously in that region however, is clear from the sculptured remnants of these temples that are found in the various museums of Uttar Pradesh.

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5. E. Hultzsch, " Two inscriptions of the Vaillabhatta svamin Temple at Gwalior."Epigraphia Indica I(1907-8), (1982),pp.154-162.
6. Hermann Goetz, " Last Masterpiece of Gupta Art ". Art and Letters XXIX (1955), .NO.2, pp.47-59, reproduces several photographs of the building but the date given by him to the monument is too early.

DRESS

Costume is one of the cardinal necessities for a human living. In almost all civilizations, costume cannotes more than mere clothing. Fashions in costumes are as interesting to observe as any other facet of human self expression.Often the dresses and ornaments clearly indicate the sex of wearers, their nature, social standing and nationality. Dress is an important factor which reflects human personality. It depicts taste and behavior of people, their views towards life and cultural promotion. It is regarded as a sign of civilization. Flugel has said," Dress is a sign of rank, occupation and locality."

The study of costumes depicted in Pratīhāra sculptures, is very interesting as well as necessary with a view to understand the life of the people prevailing in those times or Hindu mediaeval period. There are clear indications in contemporary literature that men used a variety of upper garments. The upper garments are usually a single piece of cloth of considerable length. In the literature the words uttarīya, uttarāsaṁga, uttaraśāṭaka, uparivasana, prāvārana cannote the upper garment. Kalidāsa[1] (Raghuvaṁśa)refersto the upper garments ornamented with real precious stones. The sculpture and literature throw light on the male and female dresses of people of the Pratīhāra period.

In India due to changing climates, dresses are worn according to seasons. Rājashekhara gives a vivid description about the dresses worn in the summer months. He states that during the spring season ladies did not wear kurpāsaka or upper garment[2]. During cold seasons, wollen garment of various kinds were used.

Kalhaṇa mentions that during the winters people used to wear woollen garments[3].

The upamitibhavaprapaṅchakatha mentions several fine cloths like chīnāmśuka, devāṁśuka and paṭṭaṁśuka[4]. Chināmsuka was a silken cloth imported from china, while devāṁśuka and paṭṭaṁsuka garment were probably made of Indian silk. Rallaka and kaṁbala were the woollen garments, which were used in winters[5]. Silk was commonly in use. Rajashekhara refers to China's silk cināṁsuka[6], which was used in abandance. The bathing garment was called snānavastra[7]. As regards men's dress the lion cloth was used. The poet refers to an over garment called ottarīyam[8]. The quality texture of this has also been noticed by Sulaiman in the 9th century A.D[9], who remarked that there was a stuff not to be found else where. The material was so fine and delicate that a dress made of it may be passed through a ring. Clothes were also dyed and a red garment (raktam-sukam)[10] used on marriage and festive occasions .Blue silk (nilampaṭaśukam)[11] was relished. The fasionable ladies were particular in arranging the border of the dress in an attractive manner[12].

FEMALE DRESS :

The studies reveals that the dress of men and women on the whole remained the same. The style of wearing the dress changed from time to time. Most of the costumes, noticeable in these early sculptures, appear to have continued till the advent of the Muslims with slight variation in the mode of wearing.

The dress which Indian women wear today has gone through the several states of evolution. The Sanskrit literature[13] abounds with sartorial terms. Some of the terms for ladies dresses are as below.

1. Lower garment: ambara, antarīya, jaghanāṁśuka, and sauli.

2. Bodies or jacket : kaṁcika and kūrpāsaka.

3. Breast band : stanpaṭṭi and stanāṁśuka.

4. Upper garments: uttarāsaṁga, samvyāna and stanottarīya.

5. Veil : avaguṇthana, mukhapaṭa, sirovastra and yavanikā.

However, for studying the dress material of Pratīhāra sculptures, we have to turn to the images of Pratīhāra period. The costumes of women also fall under two catagories uttarīya (upper garment) and adhovastra (lower garment).

The upper garment of female figures is usually a scarf hanging down across the shoulders. Some times it seems to be a twisted rope. Uttarīya (dupaṭṭā) appears to have been an important item of dress worn by ladies during this period. It added beauty and grace. The purpose of introducing dupaṭṭā is to draw the attention to the smooth surface of the body and its delicate shapely modulation. Usually it did not cover any part of the body and simply dangled side ways, giving a grace to whole composition.

To testify this fact, we can refer to Kālidāsa's description of dupaṭṭā in Raghuvaṁśa[14]. According to him the upper garment,'stanottarīya' was so thin and light that it could be displaced by breath. There are frequent of references dupaṭṭā worn by ladies as an upper garment, known as stanottarīya or uttarīya.

Dupaṭṭā used to be very thin and light apparel which is clear from the fact that after careful pleating it was reduced to mere belt of cloth. This is also apparent in the sculptures (Pl.39). It was worn in different styles. The most common way of putting it on was to throw it carelessly over the arms with pleated ends[15]. Sometimes, neatly pleated dupaṭṭā was disposed horizontally at the middle of the back and its two ends passing under the arms and over the breast, were made to hang over shoulders at the back. In some sculptures it is passing over the arms and is made to dangle on either side. An image of Umā-Maheśvara, Rāvaṇānugraha (Pl. 1), Parvati sits in lalitāsana and uttarīya is hanging down across the shoulders. Sometimes this upper garment is shown with incised lines[16]. Usually it did not cover any vital part of the body and simply dangled sideways giving a grace and balance to the whole composition. Some times this upper garment is shown like a twisted rope[17]. An another style of using a pleated dupaṭṭā can be seen in the sculpture of Balrāma, Eknāmśa, Kṛiṣna (Pl. 2b.). In this Goddess wears a scarf that is passing through the rare head and is made to dangle on either side of the arms. Apart from this, some other changes according to fashion can also be studied. There are frequent references to dupaṭṭā worn by the ladies as an upper garment. Bhartrihari describes a lady warding off the rays of the moon with the help of her stanottarīya[18].

The uttarīya appears to have been a very important item of dress during the Pratihara period. Ladies of all sections of society, invariably used dupaṭṭā during the above period. Besides giving an added charm to the appearence of the wearer, it was a mark of a decent dress.

Kuch bandh (band):

The sculptures usually depict the ladies without any garment on the upper part of the body except uttarīya. But a few of them indicate a type of garment which can be referred to as kucha bandha. It was a thin band cloth across the breasts. It was knotted at the back.

In the literature it has been called stanśukam or stanavritya, a cloth covering the breast[19]. This type of garment may be studied from the sculptures of the period, which show that women wore a very thin ribbon or scarf like band across the breasts. The band was made of a narrow piece of cloth just like a ribbon. It was used to cover the breasts partially and was knotted at the back. Sometimes embriodery was also done. This type of upper garment is depicted in the temple of Bhuvaneśvar. It is also like the band, tied and knotted at the back or sometimes in the front. In the sculptures of Khajuraho, ladies are depicted wearing kuchbandh. Longhurst has pointed out that Goddess Durga is frequently shown with ribbon like blinder[21]. On the newly found pillar planted at the north-west sub-shrine of the Jarai Temple (Barwa Sāgar) one female figure wears a cholī[22].

After the detailed study of the sculptures , it can very well be said that women in ancient India wore upper garment of different varieties. The literature of the period frequently refers to the garments covering the female bosom. They are named as kurpāsaka, kuch-bandh, kachulikā, stanmusk, stantat and the like.

Some scholars have raised controversy in this connection. Historian R.C. Majumdar is one of the opinion that women in ancient India wore no upper garment[23]. Charles Fabri also support the view and says, "Any one with eyes can see that in the whole history of Indian Art, from the earliest time to approximately 12th century A.D., women are invariably shown as wearing no garment to cover their breasts[24]". James Fergusson declared that until the Muslim conquest, "Hindu women exposed their breasts in public without least shame"[25]. It can be said that these scholars have made rash statements.

When examined closely there is no doubt that both upper and lower garments have been worn. They are of such a fine quality that they are completely transparent, and the beauty of the shapely human forms is visible through them. The early Indian literature is full of references from which it can be inferred that India produced very fine quality of clothes. Dhanpāla writes that ladies of his period (10th century A.D) used to wear transparent garment and all her limbs manifest through this garment[26]. Kalhaṇa also refers to the transparent garment worn during summer as mentioned above.In this connection it is important to remember that Rājashekhara said, that at the advent of the spring " maidens ..... do not put on bodice (kupāssa)"[27]. It clearly proves that the ladies did wear the upper garment. The

remark of Charles Fabri that Indian women of all classes did not wear the upper garment, does not hold good in the light of literary and sculptural evidences.

From sculptures of the period, we get evidence of many types of upper garments that were used by the ladies of the period. Many of them persist till today. Besides 'satanadyorupari vastragranthiḥ,' (kuchbandh), Hem Chandra described second type of upper garment as 'kañchukaḥ' that is a bodice.

Kanchuka or kurupāsaka (bodice or jacket) :

Rājashekhara refers to kañchuā.[28] and kuppāsa[29] as a piece of apparel used by ladies to cover their breasts. Hemchandra also refers to kuppāsa in his Desinmālā, but he mentions two other names for the same garment viz. 'genthuṁ' and govillaṁ[30]. It was a sort of very short jacket sufficient just to cover the breast and was worn with the help of bands. Kalidāsa and Kalhaṇa have referred to the same garment as kañchūlikā[31] and kañchukā[32] respectively.

The heroines of Kālidāsa's play, wore silk bodice. It was worn with the help of bands and newly married girl put on a red bodice[33]. It appears that the kuppāsa was not worn in all the seasons. Describing the advent of spring (basantārambha) it is said in the Karpūrmañjarī that the ladies have left off wearing the kuppāsa[34]. It seems to have been a very common garment , as we find that it has been frequently represented in the female sculptures of the mediaeval period. A beautiful image of Pārvatī in the

Mukteśvara temple of Bhuvaneśvara ,an apsara is wearing kaṅchulikā. It is either embroidered or beads are tucked on the edges from the neck trailing down the breasts[35].

Head Dress :

The sculptures of the period reveal that the ladies of the period generally did not cover their head, Some times they, especially ladies of rank, used to cover their head. In the literature also very few example of head covering, are available. The ladies of Eastern India used to wear one garment (most probably sārī) and it was worn in such a manner that it not only covered the lower and upper parts of the body but also extended towards the head to cover it[36]. Another contemporary writer Kṣemendra mentions that some times, a veil was used to cover the face[37]. We have very few examples of head covering from the sculptures of the mediaeval period.In the Deogaḍh Temple, Yaśodā has been depicted with covered head. Another testimony of this fact is to be found in the marriage scene of Śiva and Pārvatī in the Pārśvanātha temple, Bhuvneśvara. Pārvatī is depicted with covered head[38]. From this example, it can be presumed that it was a custom to cover head of the bride at the time of marriage. A beautiful sculpture of Kalyāṇa-sundara mūrtī (Pl.3) may be taken as the earliest representation assignable to the early Pratīhāra period. In this, Pārvatī wears a sārī, a part of which partly covers her head and serves the purpose of a bride's veil (avaguṇthana). From the eaxmples we may conclude that the practice of covering the head was prevalent even during the period but it does not seem to have been a common practice.

Antarīya (Lower Garment):

The lower garment was known as antarīya[39] or vrihattikā[40]. Among the modern costumes of women, it can be compared with sārī. It was worn in different styles. Women of that period also wore a skirt type of garment which to a certain extent, resembles short lahaṅgā. To trace the origin of sārī is very difficult. Though the word occur in the very ancient texts yet it appears to mean some different dress. In Mahābhārata[41], the sārī was used by Draupadi was a small piece of cloth wrapped round her waist. As early as in the Kharoṣthī documents we get parallels to sārī. So far the sculptural evidence are concerned, it is present in the Nāgarjunakonda sculptures, the 3rd century A.D. The princess Devagabhā illustrating Ghata Jātaka wore a sārī covering her whole body .This shall be the earliest example of sārī represented in the Indian sculptures. The terms for lower garments are nīvī, vāsana, ansūka and nitambavastra generally found in Sanskrit literature[42]. Mostly all female figures are clothed with lower garments in the sculptures of Pratīhāra period. Different styles of wearing sārī can be seen in the sculptures of the above period. In figure of Durgā, an example of close fitting sārī can be noticed easily (Pl. 4). It is seen extending up to the ankles and is depicted without the pleats just like modern petticoat (skt.1). An image of Mātrka (Pl. 5) is sean wearing a sārī in a sedate and dignified way. The garment was wound round the waist in the fashion of wearing a luṅgī (skt. 2) without any pleats or gathers. It is designed with rhythmical incised lines. The figure of Sūrya (Pl. 6) is note worthy because of its embellishments. In this sculpture all the female figures are dressed in sārī. The mode of wearing this is same. It is interesting to note that the sārī of each female figure

is decorated with beautiful horizontal lines. A lower garment with beautiful strip pattern is nicely sculptured in the figures of Jaina tutelary couple (Pl. 18) where female figure is adorned with sārī. In some female figures the folds of the lower garment are clearly sculptured. In some the sārī reaches the knees and the folds of it can be made out easily. The folds of in between the legs can be seen in many figures (Pl. 7). In this figure Pārvatī wears a sārī, the regular pleated folds of which falls between the legs. In most cases, it reaches up to the ankles. But some times the sārī was not an unsticked garment like its modern counterpart. The style of wearing it shows that it used to be sew like the modern tight fitting pyjāmās, with gathers hanging down below the knee to the place where the two parts of the pyjāmā reach down i.e , a little above the ankles (Pl.8). Some times the sārī, which looks like a pair of close fitting trousers, was gathered in the middle of the front as usual, but the lower ends of which were taken to the back between the thighs and tucked behind in the middle(Pl. 9). In smaller sculptures, the sārī is sometimes depicted without pleats. Not only the sculptures housed in the museum but also the images in the temples of that time represents the art of wearing clothes of the particular period.An interseting example of a long sārī with continous folds can be seen in a figure of women with male attendant. (Pl. 10, skt.3). In most cases, it reaches upto the ankles[44]. It is worn tight on the waist and its fillets hang down[45]. In some cases, it is loose and seems to slip down which enhances feminine beauty[46]. A unique, though broken sculpture of celestial nymph (Pl. 11) is decked in ornaments and attired in a finely patterned drappery which looks like richly decorated silk (skt.4). The elegant modelling of the figure highlights the craftsmanship.

Kurtī :

It was another variety of upper garment worn by the ladies of Northern India. It covered the body above the naval and some portion of the arms. We have few examples in the sculptures of the period, where female figures are shown wearing a kurtī. An apsarā in the Vaital Deul Temple at Bhuvneshvara has been shown wearing kurtī, which is trimmed with a single row of beads, along the neck, front opening and lower edges. The cluster of beads are allowed to hang in the centre, as a pendant down to the navel".

Different kinds of upper garments were usually worn by the ladies of Northern India. Alberuni mentions a female dress namely kurtakā, a short shirt, with sleeves extanding lower the shoulders to the middle of the body and having slashes on both the right and the left sides".

A sculpture from Belwā near Gwalior(Pl. 12) shows a beautiful girl wearing a close fitting coat (kurtī), reaching below the waist, as her uttarīya. This type of dress is still quite popular among the ladies of Western India, particularly of Gujrat and Kathiawar. The piece datable to the Pratīhāra period, 9th century A.D., is now preserved in the National Museum, New Delhi.

Regional Differences in Dresses :

In ancient times there were no differences in the mode of wearing costumes among the people of India, but in later centuries numerous local styles developed. Rājashekhara who has described contemporary regional garments in his works has

divided the female costumes of India into four regional varieties. One prevailed in Magadh, Orissa and other parts of Eastern India, second was popular in Malwa and adjoining parts, the third was the Kanauj variety, which was the Northern Indian style, while the fourth variety was of Kerala.

First Variety :

This was prevelant in Magadh, Orissa and other parts of Eastern India. In this variety, one end of the same garment covered the lower and upper parts of the body leaving the arms and armpits exposed. It was worn in such a way that the upper part of the garment was taken over the head so as to cover the coiffure and half of the fore head". The garment seems to have been very much identical to modern sārī. This style of wearing the garment was known as "raudra māgdih ". It was also copied by the people of Aṅga, Vaṅga, Suhya, Brahma, Puṇḍra etc". Women of Eastern India wore sārī, which covered the whole lower body upto the ankles. Many female sculptures from Eastern India are shown wearing a garment, which very much resembles the modern style.

In some Pāla sculptures one end of the garment, is seen coming from the back under the right arm and covering the breasts in the front falls over the left shoulders, and hangs at the back". From early sculptures of Pahārpur, it can be seen that this goes round the lower part of the body, One end of this can be seen hanging vertically behind the left leg in graceful fold.

Second Variety :

It was popular in Western India mainly in the areas of Mālwā, Avantī, and the neighbouring places. Women are depicted wearing a garment, which reaches up to the ankle. The garment looks like close fitting trousers. It seems to have been a sārī, which was gathered in pleats at the middle of the front at the waist, but the lower end of which was tucked at the back in the middle[32]. There are also examples of the close fitting style wearing this garment, which looks like trousers with fold formed above the ankles. The garment was worn in this style mostly by the dancing girls, who wore in addition a long dupaṭṭā, which was loosely thrown over the shoulders, and its ends used to flutter during the dance. Rājashekhara described one of his heroines wearing kandillā which seems to be a bordered sārī and says,'"with one hand arranging the border of the garment that falls on the breasts and with other restraining the sari that flutters as she walks."[33]

A sursundarī of Khajuraho is wearing sārī, which extends upto the place slightly above the ankles, a pleats from the front were carefully gathered and tucked at the back, with loose ends hanging down and the front pleats dangling about. This particular styles was allowing free movement of legs. It was tied up at the waist with a girdle, which gave a graceful appearence to the wearer. This style was very popular in other parts of North India also and many sculptures of the period depict the same style[34].

Nivī (luṅgī style):

It was worn round the waist and the ends of the cloth were tied into a knot in front. This style was very simple. The garment was worn round the waist with a girdle (Pl.2b). It may be seen in the sculptures of Khajuraho , Osiā , Bhuvaneśvar and other parts of Nothern India.

Third Variety :

The third variety of dresses were mainly skirt type of dresses. It prevailed in North India. It is also called the Kanauj style. The women of North India had adopted the lower garment in such a way that it comes down up to their knees from the waist . It was very similar to short "lahaṅgā". This type of dress is depicted in the sculptures of Bhuvaneśwar. A terra-cotta figure of the goddess Mahiṣāsurmardinī from Ahichattra, of the little earlier period, is shown wearing skirt type of dress[55]

There was another variety of the lower garment worn by the ladies of that time. It was like a short petticoat(of modern times), a garment reaching upto the middle of the thigh. There are numerous example of this type of dress which can be seen in the contemporary sculptures of the period. Some of the other varieties which were prevelant in different provinces are as follows. In Kashmir, the dress of a women was mainly composed of probably a sārī and a Jacket. During the period of Harsha, the ladies wore a long garment, the tail end of which touched the floor[56].

The people of Gujarat in connection with wearing their lower garment, allowed the loose end of pleats to dangle about[57]. These lower garment were usually embroidered with various designs composed of lines of floral or ornamental devices of various patterns. The women of Bengal put on the sārī in such a way that its upper part was taken over the head to cover the coiffure. In Uttar Pradesh the upper part of sārī was wound round the bust with its lower part reaching down to the knees[58]. Sometimes, women wore one more garment, below their waists, which was known as chaṅdātaka.

Male Dress :

However, among the Pratīhāra sculptures, the upper garment of the male figures are thinly scattered and lack in variety. Most of the images are adorned only with uttarīya as upper garment. This is a long and thin piece of cloth, neatly pleated length wise and throw over the back with the two ends dangling in the front over the arms. The mode of sporting the uttariya was identical to one of the modes of wearing the dupaṭṭā by the ladies. In other words we can say that uttarīya is a type of a long scarf which covers the shoulders. Generally one hand holds a part but some times both the hands hold a sash of this. An image of standing Ganeśa (Pl. 13) is shown wearing this garment. He has fourteen hands. All the left hands are broken except one which holds a part of uttarīya.

In one of the carved niche decorated with pillars a figure of two handed Vāyu, (Pl. 14) is wearing uttarīya in shape of a scarf hanging down from his shoulders. He holds sash of a scarf which makes a loop over his head[59]. Ancient Indians used robes and

uttarīya to cover the upper part of the body. Of these the uttarīya was more common than robes and has been referred in the Jātakas[61].

It was known to Panini[62], and was one of the articles of dress mentioned in the Grihyasūtras. It was worn either on both the shoulders, round the neck or hung on the left shoulder leaving right part of the body bare. According to classical writers the upper garment was thrown partly over the shoulders and partly twisted in folds round the head. Pātañjali[63] refers to white coloured paṭā used for covering shoulders. Vātsāyana[64] also refers to uttarīya worn by the Nāgarakā on the upper part of the body. It was used in the Kushāṇa period too. Aśvaghosha refers to shawl worn on the both the shoulders. Divyāvadāna mentions dress consisting of two pieces[65].

The Tamil literature mentions people who did not wear anything on the upper part of the body. Uttarīya was in use in Kālidāsa's time. For bridegroom it was specially prepared for the occasion.

Some of the figures at Bharhut are shown wearing the uttarīya. It has been taken from below the right arm and thrown over the left shoulder. At Sāṅchī it is shown round the neck and left hanging on both shoulders at the back. Upper cloth of men at Amarāvatī[66] is put round the neck and is shown flowing down over both the shoulders. Men in Gāndhāra sculptures wore upper garment like scarf. In one of the sculptures, it can be seen that an old man wearing himation only. It is hangings from the left shoulder leaving the body bare[67].

In Amarakoṣa, patrona garments are mentioned. They are used for covering the body[68]. Alberuni also states that the upper part of the body was covered by a garment called siddār which might be considered to have been a chādar[69]. The siddār has been explained as a piece of dress covering the head and upper part of the body.

We have many sculptures scattered over in different parts of India, where gods and demi gods are depicted wearing uttarīya. A figure of Sūrya (Pl.23) is showing this in a manner, a scraf running round his arms gracefully falls in front. Vrihattikā[70] (uttarīya) appears to have been used both by men and women.

In one's own country, however, one may adopt any dress one likes[71]. An image of Sūrya[72] is not shown with the traditional scarf suspended down covering his shoulders. He does not even wear coat[73] which is often seen in the figures of Sun God. Some times the gods such as Rāma is shown wearing a chhannavira (Pl. 31; skt. 12). In the Deogarh Temple of the Gupta period also, the figures of Rama, Lakshmana and two warriors in the lower ground of the Anantasayi panel wear the channavīra[74].

Kañchukā or (aṅgarakṣaka) :

Usually as stated above, men did not wear any upper garment except for few examples, which show that men occasionally used to cover the upper part of their body with a garment known as kañchukā[75]. In Rājataraṅgiṇī an upper garment has been mentioned, aṅgaraṣaka[76]. In the Daśkumāracharita a garment is mentioned which reached up to the middle of the thighs and was known as ardhoruka[77].

In the Yaśatilakachampū, it is mentioned as cholak'⁸. In the sculptures of Bhuvanesvara and Khajuraho there are some representation of such stitched dresses'⁹. Sūrya (Pl. 6), is shown in the sculptures wearing a well embroidered full seleeved armour (kavacha). This is an identification mark of Sūrya figure. So it can be said that common people did not put on this type of garment. In other words we can say that his upper garment, some what like a tuni tunic, is embroidered and embossed with floral designs.

Lower garments (Antarīya or Paridhān) :

Dhotī continued to be the most popular lower garment worn by men during the period. Men used to wear long and short dhotī (Pl. 15). An image of HariHara is wearing a short dhotī. In the sculptures, it generally comes only up to the knees. It is worn round the waist and few pleats from the front are drawn behind, between thighs at the back, while few pleats in the front were left dangling about. We notice another style of dress which is worn in the luṅgī style. It is winded round the waist and pleats left to dangle about infront (Pl. 32 (a); skt.7). A beautiful close fitting trouser like upper garment is visible in the figure of Viṣṇu in Cosmic form. (Pl. 34; skt. 5). Pleats are made to dangle in front. From the study of sculptures, the front pleats appear to have been considered to be more fasionable (skt.8)

Fairly well preserved figure of Viṣṇu is shown with a close fitting dhotī (Pl. 16). This variety was usually worn to make the movement of legs easy while working or fighting. Same style can be seen in plate 71, skt.9. Sometimes lower garments figured with floral and stripped designs.A beautiful image of Kārttikeya is seated in ardhapariyaṅkāsana. The God wears a lower garment which

is marked with ridged folds (Pl.17). A graceful lower garment is beautifully chiseled in the image of Jain tutelary couple. Male figure is shown with striped dhotī reaching upto the ankles (Pl.18). A figure of Sūrya accompanied by consorts and attendants (Pl.19) is shown wearing a tunic with gallooned hem. A beautiful image of HariHara[40] is adorned with a long dhotī. Sūrya[41] is dressed in long close fitting trousers reaching upto the ankles. The lower garment worn by men vary according to their status and general charecter. Sometimes men wear a lion cloth. In the image of Laxminarāyaṇa,[42] Viṣṇu wears a lion cloth. An exquisitely carved image of eight handed dancing Ganeśa (Pl.20) having a interesting feature of tiger skin, which he is putting on as his lower garment. The face of the tiger is distinctly visible on his right knee.

Shorts :

There are also example of men wearing a dress something like shorts (Pl.76, skt.6). It covered only a small portion of the thighs. It was tied round the waist like a lion cloth, without any waist band. Some times men and children appear wearing a short sttiched garment, which resemble a modern nicker. Male attendants are generally shown wearing this type of garments. Men sometimes used a short cloth tied round the waist without any waist band (Pl. 29).

Head Dress :

The head dress has been frequently mentioned in Sanskrit literature as uṣnīṣa. We also come to know from the literature that

people of royal families used to put different types of fancy turbans. The aristocrates decorated themselves with beautiful and gorgeous silky head dress. The assembly was lit up by the white dresses, and thus resembled conch formed by śeśa, which were illuminated by the jewels studded on his serpant hood[43]. Some times common people used to wear ordianary śirahsata to cover their head[44].

Turban is rarely seen being used by the common people in the sculptures of this age. The shape and form of these turbans differ in no way from those in common use in modern times. Caps too are not of frequent occurance. There are few specimens of caps, which are worthy to note. A sculpture in the temple of Vaitaladeul at Bhuvaneśwara shows a cap, which is very much like the forage cap, which was in common use by officers in the British army until the beginning of this century[45].

MILITARY DRESS :

Soldiers and men at arms always constitued a class by themselves in the society. Their dresses include head covering (vestana), an upper garment uttarīya and kurupāsak and the lower garment (antarīya).

Head Dress :

Turban was the most popular head dress with the soldiers. It is round the head in a few wrappings. At times these soldiers wore rectangular or square cloth to cover the head.

Occassionaly metal hat were also used. Sometimes soldiers remained bare headed[44], while at times they decorated their heads with flowers or pearls. Kalhaṇa describes that the Kashmiri soldiers used to decorate their head with pearls and flowers[47]. It is also corroborated by the sculpture of Khajuraho where soldiers are shown with their heads decorated with flowers or pearls (Adinath temple at Khajuraho). These references indicate that probably such soldiers belonged to the higher or officer class.

Soldiers used to wear different types of lower garments, e.g. dhotī and trousers. During the post Gupta period and pre-medieaval period, it continued to be the most popular lower garment with the soldiers. Bilhaṇa and Kalhaṇa both mentions that the end of the garment dangled at the back and touched the ground. They were worn quite loosely by the warriors[48]. In order to keep the dhoti securely in place it seems that another piece of cloth was used, as belt called mekhḷa. It was tied round the waist over the upper edges of dhotī with a knot.This loose type of wearing dhotī must have been hindering quick movement of the warriors. Somdeva in his Yaśastilakachampu gives a detailed description of the soldiers from various parts assembled for a military parade. The chief features of the Gurjara army were :-

1. Dhoti hanging down up to the knees.
2. Daggers mounted on the handles of buffalo horns at their waist[49].
3. Bushy growth hair all over the body.
4. Hanging locks of hair and moustache hiding their noses and ears.

5. High quivers of arrows on both shoulders, making them appear as having three heads".

Coat :

The military officers used to wear coat, which must have been like a modern coat. It covered the chest and extended up to the middle of the thighs. Some historians are of the opinion that Hindus copied coat from Muslims but it does not seem correct. One of the coins of Chandra Gupta-I shows him wearing a close fitting coat. Hence it can be very well said that Indian used it from the very early period. Daṇḍin in the Daśkumāracharita mentions a garment that reached up to the middle of the thighs but, named it as 'ardhoruka'[91]. In the accounts of Kalhaṇa, we read of soldiers wearing a short coat of bright colour and named it as 'ardhoruka'[92]. An Arab historian also informs us that when Sultan Mahmud reached the river Waihind, he saw Brahmpala, the son of Ānandpāla at the head of the army with white sword, blue spear and yellow coat.

Dress of Ascetics :

From records and contemporary sculptures of the period, it may be referred that the ascetics used to wear a garment made by the bark of trees[94]. They used to put on a kupīna (skt.11). It was a 'T' - shaped strap of cloth popularly known as laṅgot, which covered the bare nakedness of man . The upper strip was tied round the waist and the long strip hanging at the back was brought to the front, passing between the thighs, and tied tightly to the strip running round the waist[95]. This is one of the most ancient garment which is used even now (Pl.21b).

Footwears :

Indians used to wear different kind of footwears. The use of leather shoes[86] and wooden sandles[87] has been mentioned in contemporary literarure.Alberuni also tells,"they (Hindus) keep the shoes tight till they begin to put them on. They are turned down from the calf before walking[88]". An ivory footwear discovered during excavations at Nālandā is now displayed in the local Archaeological Museum[89]. It has been dated to the 9th 10th century A.D. A figure of Surya (Pl. 22) is shown wearing embroidered boots. Buskin boots are to be seen worn not only by Surya (Pl.23) but also by his two wives. An excellent examples of wooden sandles can be seen in the figure of Batukeśvara (Pl.24b) . In this God is shown wearing wooden sandles (padukās).

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ORNAMENTS

ORNAMENTS FOR MEN AND WOMEN:-

Love for ornaments is inborn in human nature and people of Pratihara period were no exceptions.Indians have always had a fascination for ābhushaṇa since the early ages. From a very early period there has been an unaltered desire by the peeople to decorate themselves. In the primitive stages, men used to adorned themselves with leaves, flowers, feathers, bones and the like which gradually replaced ornaments made of metals, studded with precious stones, pearls and diamonds.

It is evident through the excavations in Harappa and Mohanjodaro that people wore lot of ornaments on their arms, neck ears etc., made of silver and gold. In the Vedic age, the ornaments of men and women include rings, necklaces, ear rings and bangles. These ornaments were made of gold, silver and precious stones[1].

During the Gupta period, a large variety of ornaments were found. They were known as bhūshaṇa, ābharṇa, alankāra and maṇḍana. Ear rings (karṇabhūshaṇa, karṇapūra, kuṇḍala, maṇikuṇḍala) made of rubies and precious stones, necklaces (hāra, muktāvalī, hārashekhara) of pearls and gems and armlets (aṅgada keyūra) of gold studded with gems. Girdles (mekhlā, Kanakakaṅchī, Kiṅkiṇi, raśāna) and anklets (nūpura) were worn both by men and women. Inspite of the fact that much improvement in workmanship had been achieved with respect to the variety, design and finishing of the oranaments in the 9th and 10th centuries, the ornaments worn in

this period very much like those found in the Gupta period.

In Pratīhāra period not only women but also men decorated themselves with various types of ornaments and jewelleries. The sculptures of this period bears a testimony to the fact that the desire for wearing ornaments was strongest in the period. Hiler says, "So happy is the architecture of the human form that the very places where the ornaments naturally fitted were probably the best of all places which could have been found"[2]. The parts of the body which are adorned with a variety of ornaments and jewelleries are generally forehead, nose, ears, neck, arms, wrist, fingers, thigh, hips and legs.

Head ornaments:-

The literature of the period mentions numerous names of head ornaments like mukuṭa, kirīṭa, uṣnīṣa, svarna, paṭṭaka, kanakpaṭṭa lalāṭpaṭṭa and chuḍamaṇī worn both by men and women of high ranks[3]. Here it may be pointed out that the earliest representation of crown in Indian art was introduced by the end of the 6th century. The real form of crown, developed in the 10th century, may be seen in the sculptures of Bhuvaneśvara, Khajuraho and other parts of Northern India where it has been depicted in the shape of a śikhara (peaked crown)studded with precious stones.

In the sculptures of the period, gods, goddesses, and the members of the royal families are shown wearing the most popular variety of crown, which resembled the diminishing peaks of mountain(skt. 13). The ladies generally used hemispherical crown studded with precious stones(skt.14). In the sculptures of this

period, we generally find different types of small and big ornaments placed on hair(Pl.11). From this, we may infer that this custom was followed by persons of high status in society.

Most of the male and female figures of Pratīhāra reliefs are shown wearing head ornaments. A number of male figures of Pratīhāra sculptures are decorated with a high kirīṭa mukuṭa (crown). They are of several designs. Most of them are cylindrical in shape with flat surface on the top(skt 16). Some of them are in conical shape while others are round (skt 15, 18). A figure of Viṣṇu (Pl.25) is adorning with a long crown having a flat top. It is studded with precious stones. In a sculpture of Balrāma, Eknāmśa, Kṛiṣṇa (Pl. 2a), Balrāma and Kṛiṣṇa is wearing a short crown studded with precious stones. In a Mātṛkā panel (Pl. 65), begining from the left, first figure is adorned with mukuṭa which resembles the diminishing peaks of mountain. In a figure of Yoganarayana (Pl. 26) Viṣṇu is shown wearing a cylindrical type of crown with round surface on the top. The carving is marvellous, it is also decorated with beads and precious stones. Similar type of crown with round surface can be seen in the figure of Viṣṇu (Pl.30). This is decorated with strings of beads and a precious stone is studded in the centre. A beautiful image of Nṛitya Gaṇeśa. (Pl. 13) is adorned with a round crown. Beaded strings of crown can be very well seen (bhālapaṭṭa). A same type of crown is depicted in the figure of Gaṇeśa (Pl. 27), A big precious stone is embedded in the centre. A Mātṛkā(Pl.5) is decorated with a beautiful crown, design and carving of the crown is appreciable.

The god and goddesses image of the particular period are shown wearing various types of kirīṭa mukuṭas. The sculptures

do not show any common man putting on the mukuṭas. So it can be inferred that the common man of that time did not wear mukuṭas. Their beautiful depiction also shows the tastes of the people and the skillful workmanship of goldsmith of that time.

FOREHEAD ORNAMENTS:-

A gold chain or band called lalāṭika was an ornament for the forehead (skt. 46). They can be seen in the reliefs. This ornament is found in many classes of women irrespective of the position they held in the society. Women wore a stud of gold or silver on their forehead. It is suspended from the parting of the hair (sīmānta) through a chain and always used to be in the middle of forehead (Pl. 2b). In other words it can be said that it is of the shape of a round pendant with floral design worked out in beads or in precious stones with small hanging pendant of beads, rubies, pearls or thin gold plates cut in the form of a leaf. Such forehead ornaments are very popular in the Śuṅga[5], Sātvāhana[6], Gāndhāra[7] and Kushāṇa[8] art.

In literature, a number of references pertaining to them are found. Chātulatilaka mentioned by Bāṇa[9] in the Harshacharita, is a beautiful circular ornament suspended by a golden chain, centrally near the parting of the hair can very well be seen in the ornaments depicted in the reliefs. Rāmāyaṇa also speaks of the gold ornament tilaka worn on the forehead as a mark of beauty. It is interesting to note that in North India, this forehead ornament is commonly known as bendā or māṅgṭīkā (skt. 46). In Central India, the wearing of this kind of head ornament, which is still in practice today, is known as bor or borlā[10]. Married Mārwāri ladies

of today must compulsorily put on borlā on every auspicious occasion. Similarly with ladies of the period it was considered as a sign of marriage. They decorated their hair and hair buns with strings of small beads or pearls in different styles (skt. 75). The women of Kashmir were also fond of decorating the end of their locks with a twined golden string[11].

EAR ORNAMENT:-

The ceremony of karṇ vedhan (perforation of the ear) was one of the important saṅskāras in ancient times. Today it is still in custom but less popular. In ancient and mediaeval times, ear ornaments were common to both men and women. In ancient Sanskrit literature, numerous ear ornaments each with distinct name are abundantly mentioned. Kalidasa mentions in his kāvyas, the ear-ornaments like kuṇḍala, karṇapūra maṇikuṇḍala and kanak kamlas. Bāṇa in his Harishcharita refers to the ear ornaments like karṇapuraka, bālikā, karnatpāla and manikarṇikā.

The sculptures of Pratīharās, illustrate considerable variety of ear ornaments. Broadly these ornaments can be classified as kuṇḍala,(skt 20,23,24) karṇaphūla (skt. 21) and phūljhumkā (skt.19,27). The most popular ear ornament worn by men and women of all rank, was the karṇakuṇḍala or bālā(Pl. 38). A figure of Lakṣhmi (Pl.9) is wearing ear-rings. A well carved image of Gaṇeśa (Pl.13) is adorned with ear-rings. A figure of Lokeśvara-Kharaspan (Pl.28), Lokeśvara is shown wearing double ear-rings. Same type of ear-rings can be seen in the image of Umā-Maheśvara(Pl. 1). In this sculpture both Śiva and Pārvatī wear double ear-rings. An image of double ear-rings. An image of Agni (Pl.29) is shown wearing elongated type

of bālā (ear-ring). A nicely preserved image of Goddess (Pl. 5) is decked with ear-rings, a bud-shaped appendage also projected from it. This projection is only on one side. It is a small or large ring inserted in the ear lobes (Pl.9,28,1, skt 20,23). It is made in plain or ornamented design, studded with stones. Some times a bud shaped appendage projected from it (Pl. 30,skt.29).

It is interesting to note that such type of ear ornaments are presently used in many parts of the country and are known as bāli. The name is apparently derived from Sanskrit bālikā[12]. Some times this metal ring is studded with jem in the centre (skt. 21). Occasionally double bālās were worn in each ear (Pl. 18). We often read of valuable and precious karṇakuṇḍalas, manikuṇḍalas and ratankuṇḍalas worn by kings and queens of the period[13]. It is interesting to note that this being very commonly used, it is often illustrated in the sculptures. Chakra kuṇḍala was the popular design with both[14] the sex. It comprises of two concrete circles, the inner one having meandering lines towards the outer one. This gives a beautiful appearance. People of lower rank used to wear kuṇḍala made of lac[15]. There were various design of earings prevelant in those times. Star , flower and bud shaped ear rings were worn by the people of all classes. This was called as karṇaphūla. Some times the flower was realistically immitated, but occasionaly it had only a faint resemblance to a flower[16]. A beautiful damsel (Pl.11) is shown standing cross-legged. She is ornamented with puṣpa-kuṇḍala. A beautiful example of phūlajhumkā has been noticed in the image of Viṣṇu (Pl.26). Here a number of grape-like drops are fastened with a ring. A beautiful image of Viṣnu (Pl.30) is adorned with ear-rings. This seems to have been set with pearls or precious stones in the inner side (skt. 30). A

bud shaped appendage projected from it (skt.29). In some sculptures, the ear-ring is made of several concentric rings (skt.22). A panel is showing the figures of Rāma, Balrāma and Buddha (Pl.31), though it is badly torn off but remarkable due to some unusual features. Both the figures of Rāma and Balrāma have been adorned with ear-rings made with two or three concentric rings. A panel is showing Brahmā, Viśnu and Maheśa (Pl.32a) standing enface. Maheśa (Pl. 32c, skt.25) is wearing flower like ear ring. One of the finest pieces of the period is the image of dancing Gaṇeśa (Pl.33). A beautiful phūlajhumkā can be seen in this image. Another place exquisitely carved image of Gaṇeśa (Pl.20), here specially noteworthy are the two miniature chamaras dangling near his ears. Beautifully depicted phūlajhumkā is very well seen in the image of Viṣṇu in his cosmic form,(Pl.34) Instead of round it is semi circular, the inner circular edge being decorated with an alignment of pearls in one row. Kubera (Pl.35), the god of wealth wears two types of jewelled ear-rings. In the left ear there is a plain chakra-kuṇḍala, in the right grape-like drops are fastened with a ring. It appears that people wear two different types of ear-rings at the same time.

NOSE ORNAMENTS :-

It is surprising that neither the early Indian literature nor the early Indian art reveal the nose ornaments. Nose rings and studs set with precious stones are very popular or common to women at the present time. It is presumed that the nose ornaments perhaps are borrowed from muslims and became fasionable with the advent of Muslims in India . Dr G. H. Ojha feels that the Indians copied the nose ornament from the Muslim invaders[19]. A similar view

has also been expressed by C.V Vaidya[20] but on contrary Dr. P.K. Gode[21] holds the view that the natha was invoque in India in about 1000 A.D. which nullifies the theory that it was a Muslim importation.

According to Dr. J.N. Banerjee,' The ornament on the nose is known by the name of vesara (not a Sanskrit word) and is not to be found in early Indian images. In late figures of youthful Krishṇa and goddess like Radhikā and her attendants, this ornament and its varients some times appear[22]. Bilhaṇa[23] in his Vikramāṅkadevacharita mentions a pearl nose ring along with traditional ornaments. Skanda purāṇa also mentions nose ornaments[24]. After study of literature and sculptures it can be said that nose ornament was not popular during the period under review. There is hardly any example of the nose ornament upto the 10th century A.D.

NECK ORNAMENTS :-

The neck ornaments represented in the sculptures are many and appears on persons of all ranks. Both male and female figure are decked with a variety of neck ornaments. Nearly every figure wears neck ornaments. The Mahāpurāṇa mentions numerous varieties of neckless made of gold, pearl, and precious stones, which had various names according to their design. These neckles were known as ekāvalī, hār, yaṡti, ratnāvalī, apartika, prakaṅdaka, avaghataka, maṇisopāṇa etc[25]. Necklaces made of pearls were very popular and much in demand among both the sex. The Dhara inscriptions give names of the different kinds of hāras like jālakanthi[26], the plain necklace[27], ekāvalī[28], sonjāla[29], and the chanchalahāra[30] whose pendant touched the nābhī. The neck

ornaments consisted of necklaces of beads of single, double, or triple rows. Various names are given to these necklaces according to the number of strings present. Some of them were necklaces with pendants of rectangular pieces, and necklaces with a single string beads hanging down wards. Some necklaces were short in lenght and either lay close around the neck or little below it. Some gods have been depicted wearing long-hanging garlands, reaching up to or below the knees. Necklaces were worn by the people of all classes, royal families, saints, servants, artists, teachers, soldiers, hunters, dancers, musicians, master and women of every rank.The necklaces can be classified into the following types by a careful study of the sculptures.

1. EKĀVALĪ :-

Necklace with a string of single row of beads or pearls. Rājashekhara[31] has referred this to both men and women .It was of two kinds. One was worn close to the neck (skt 37,38) and the other was long (Pl. 35,skt 39) and hung downwards with a central clasp. A sculpture shows Indra (Pl.36) standing on one corner. He is wearing beaded ekāvalī. It is close to the neck. A long beaded ekāvalī is clearly visible in the image of Goddess (Pl.5). A figure of Agni is adorned with short ekāvalī (Pl.37). Upper half of the panel showing Umā-Maheśvara in ālingaṇa (Pl.21b). Both of them are adorned with ekāvalī. Dancer and ascetics are decked with ekāvalī of single string. We also find two small ekāvalīs worn at a time close to the neck. Another name of one pearl string is kanthikā[32]. Some time we notice a gold pendent, decorated, in the middle of the necklaces.

It is note worthy that they were very common in Sanchi, Udayagiri, Amarāvatī, Nāgārjunakoṇḍa and Mathurā[33] etc. It continued to have its popularity at Nagarjunakonda and Mathura and becames extremely common in Vākāṭaka-Gupta period as can be seen from its frequent depiction in the paintings of Ajantā. They are found on the neck of both male and female figures.

2. Some times ladies used to wear long necklace hanging low over the chest (skt 39). Some times female figures are attired wearing an urah-sutra (Hāra) with circular pendant falling between the breasts (Pl.1). Some times it reaches up to the naval (Pl. 11). It was made probably of two rows of beads of precious stones or pearls, running parallel to each other, between which ran a string of twisted wire which held the beads or pearls in position. A sculpture of Ravanaṇugrharmūrtī, (Pl.39) Śiva and Pārvatī both wear long necklace of two rows of beads as mentioned above. Three stringed hāra is nicely chiselled in the figure of Viṣṇu (Pl.30). Some times hara was around the neck and a chain is attached with it (pl 5,93). It hangs down in between the breast and turns either to right or left (skt 41). Some times it is seen hanging straight down (Pl.40). This type was used only by women. Long necklaces were also worn by men and women. The women of Pāñchala and Kanauj had a great liking for wearing such long necklaces of pearls[34]. Rājashekhara mentions that ladies of the royal families were very fond of wearing necklaces consisting of sixty large pearls in a single string[35].

3. Necklaces worn by men and women consisted of rectangular leaf shaped or square pandants held together by a beaded string or twisted cord. Lakṣhmi (Pl.9) wearing greveyaka and stanhāra. A

damsel (Pl.11) is profusely ornamented with the ekāvalī, two series hāras the shorter one is embeded with dimond beads having, three stringed locket suspended with the lotus-bud shaped pendants flowing over the abdomen while the larger hāra, with pearl beads, is hanging between the prominent breasts. This type of hāra was generally worn by the ladies but rarely by the man. Necklaces, worn by man and women both, consisting of rectangular,(Pl.33 skt 32) leaf shaped pendants held together by a twisted cord or beaded string (Pl. 26, skt 33). In case of the ladies this type of necklace has one jmore addition. There used to hand a long beaded string from it, passing between the breasts (Pl. 26). A beautiful short necklace with leaf shaped appendage appears in the image of dancing Gaṇeśa (Pl.13, skt 31). A beautiful necklace adorned to the image of Hanumāna (Pl. 5Ø, skt 44). A very unique variety of necklace can be seen in the image of Chāmundā (Pl. 74). It is broad in shape. This type of necklace is still in use in rural areas.

4. Another variety of necklace, observed in the sculptures is very similar to modern hansulī or tonk (made by solid metal) worn mostly by ladies (Pl. 44).

The numerous varieties of costly necklaces were generally worn by the people of high rank[34], while on the other hand, people of lower class satisfied their desire of self adornment by wearing necklaces made of lac, shells and cheap glass beads[37]. Most of the figures are adorned witha vanamāla, it was originally a garland of flowers and was exclusively used by Viṣṇu. Gradually it underwent a change and in the mediaeval period became work encircling the back of the figure and running in ward from over both the arms so as to reack the knees (ājānvāva-lambini)to trail like an (Pl.41)

uttarīya with both ends joind. At times it is not a vanamālā, but a ratna-mālā (Pl.30,skt 36). Another important fact is that in the mediaveal period its use becomes more common and not only Viṣṇu, but several other deities like Śiva (Pl.42) Rāma (Pl.43) Varuṇa and even some of the female divinities are seen using similar type. The knee reaching muṇḍa-mālā of Śiva (Pl. 32c,skt 35) is noteworthy, because in the well known "palm skull motif" associated with Śiva, appears. This is also to be noted that Brahma has no garland, Viṣṇu has vanamālā with flowers and Siva appears with muṇḍa-mālā composed of bone pieces and skulls (Pl. 32a).

HAND ORNAMENTS:-

(1) Bracelets (valay)

Valay (bracelets) and keyūra (armlets) are frequently mentioned in the literary records of the period. The former (bracelets) were worn on the wrist and may be compared with the bracelets or bangles of today. It was also known as kaṭaka[11]. Records reveal that bangles were worn by the ladies. Rājashekhara appreciates the sound of "lovely jingle from the rows rolling bangles" worn by Karpūrmañjarī[12], the heroin of the play. The sculptures of the period also reveal numerous examples, which confirm that women of Northern India had great liking for wearing rows of bangles (Pl. 26b, skt 48).

Besides the bangles, the bracelets of various design adorn the wrist of men and women. It is made up of metals, beads and pearls. A beautiful bracelet studded with beads and centre is adorned with a big jem is seen in the figure of Kubera (Pl.35). The

most common and popular design is a beated bracelet. In some of them the beads are round or cylindrical and large, while in some specimens they are like cardamoms (skt 51). In some examples we notice plain bracelets with both edges boardered by beads. These various types of bracelets are very similar to modern kangaṅa (Pl. 26,9,44, skt 49). From the study of sculptures, it appears that men generally used to wear either one or two bracelets (Pl. 30). while women wore at least two or more[40].

2. **Armlets** (keyūra, aṅgada):- The keyura was also known as aṅgada and bahumālā[41]. It was worn by both the sex, and was made in various designs. The simple armlets consisted of beads of various sizes (skt 54), while the complicated ones were sufficiently broad and heavy (skt 56). They were of different designs and shapes. It was made with a number of beads put through a cord. Sometimes round and cardamom shaped beads were arranged alternately.

A very simple and plain armlet have been worn by a few figures (Pl. 21d,46). Heavy cylindrical armlets decorated with beaded border or floral design are also depicted in the various sculptures (Pl 26,29,33,35). The simpler variety of the armlets were common among persons of average income. They were worn by common man, musician, dancers, hunters, labourers and the like. Heavy type of armlets with floral design generally sculptured in divine figures were also used by males and females of the upper class. They invariably appear to have been studded with precious stones. Like other ornaments, armlets of various kinds were also worn by men and women which did not differ much in their designs. Words like valay[42] and keyūra[43] have been used in literature for an ornament worn on the upper arm corresponding to the modern

bājūbandha. Some images are shown wearing sarpa-keyūras (Pl 28,34, skt 55).

FINGER RINGS (AṄGULĪYAKA) :-

Antiquity of the finger rings goes back to the Indus Valley Civilization. Coming to the early historical period we have plain rings found at Hastināpur[44], Nāgdā[45], Prakāsh[46] etc. This type was also known in the Mauryan, Sātvāhana and Kushāṇa period.

The ornament has been referred frequently in literature as well. It has been mentioned in the Vedic literature[47] by the terms anukā, hiraṇyapani and hiraṇya. Ring of gold (muddikā) and other metals were known to the people which is described in the Jātaka[48] literature. Paṇiṇi refers to the ornament as aṅgulīya[49]. Aṅgulīya and aṅgulīyakā[50] of various designs, adorned the fingers of heroes and heroins of Kālīdāsa's play.Rings inset with stones have been mentioned in literature of the Gupta period too. Coiled finger rings fingers with bezel have been depicated at Bharhut. The jewelled boss of the ring is perceptible on one of the figures at Amarāvatī. Finger rings were undoubtedly used both by men and women of Pratīhāra society but since the ornament is very small in size, it is generally very difficult to recognise it in the sculptures is most cases. In a few sculptures, however the finger-rings are clearly delineated on the thumb. Sometimes the rings are worn simultaneously on the thumb (Pl 13,20, skt 52)the index finger and the little finger. The finger rings are quite simple (Pl 33,skt 47), either plain or jewelled boss at the top. Toe rings were also worn by both the sex. Alberuni states that," men of India, wear seal rings on the ring finger as well as the toes."

GIRDLE :-

The girdle or mekhala has been mentioned in the literature by various names such as raśanā, saraśanā, kāñchī, saptakī, kalapa, mekhalā, kiṅkaḍi & chhudraghaṅtikā. Mekhalā or katisūtra was another important ornament having jewels and decorative tassels and festoons hanging up to the knees in front. This women used around their waists. From the available evidences, it appears that there had been tremendous development in the ornamentation of girdles during the period. Girdle also served the purpose of a belt to hold the lower garment (Pl. 2b, skt 59). It was worn by men and women of all the classes. We often see that mostly girdles were made of an ornate belt with a central clasp worn on the waist (Pl. 6,skt 60). From the belt there hang jewelled strands with pendants on the thighs and buttocks, making several suspended loops. Some beaded tassels also hang from the belt between two loops (Pl. 5,skt 61). Numerous varities of girdles are depicted in the sculptures of the period (Pl. 13, skt 58). Some times they are shown in a very simple style and design, made with a single string of beads without loops or tassels. It can be said that it was worn by common men and women. Girdle have been depicted in the sculptures as being worn by persons of all classes and both the sex. Rājshekhara has refers to girdle[55]. In Kalyāṇa sundara Mūrtī, Śiva and Pārvatī are decked with beautiful girdles (Pl.102).

ANKLETS:-

Anklets are commonly known in literature as manjīrā, tulākoti, nūpura, haṁskā and sinjinī[56]. The anklets were worn by men and women of every class. The literature period frequently mentions

the golden anklets studded with precious stones, worn by ladies[57]. Rajashakhara mentions emerald anklets worn by Karpūramañjarī[58]. These anklets were usually made of beaded string and a series of equal pendants. A variety of anklets had bells attached in a cord. This type was generally worn by the dancers. In the Jātakas[59], anklets have been referred as leg bangles worn by women. The term used for it is palīpadakam. Kauṭilaya has also mentioned the ornament. The ornament has also been depicted in sculptures of Bharhut. Rājashekhara[60] while describing Pārvatī's dance mentions her as wearing jingling nūpuras on her feet. Sometimes the anklet looked like a twisted cord (Pl. 35, skt 67). The variety of anklets ranges from plain to arnate ones. (Fig) Anklet consisted of leaf-shaped are visible in the sculptures of the period (Pl. 1,2b,20,33,skt 65, 66,63) pendants can be seen in the figure of Ganeśa (Pl.13,skt 62).

SACRED THREAD:-

The literature of the period reveals that yajñopavīta was worn by the dvijatis (twice born persons). The sacred thread of the ordinary people are plain and simple (Pl. 21b,21c), but that of the divine powers are composed of pearls and precious stones[61] (Pl. 32b,50). Almost all the images of divine power and some other sccular sculptures are adorned with the sacred thread. According to Al-Masuadi it was worn byu both the sex[62]. Alberuni says," They (Hindus) wear a gridle called yajñopavita, passing from the left shoulder to the right side of the waist[63]. Rājashekhara refers to 'a mighty Brāhmaṇa whose necklace is a cord of dry grass.[64]" Some images are adorned with Nāga-Yajñopavita (Pl 13,24a,33). Almost the images of divine power and some other secular sculptures are adorned with sacred thread. According to Al-Masuadi it was worn by

both the sex. Alberuni says, "They (Hindus) wear a girdle called yajñopavita, passing from the left shoulder to the right side of the waist. Rājashekhara refers to, a mighty brāhmaṇa whose necklace is a cord of dry grass."

According to Dr A.S. Altekar," Men used to vie with women in the number of ornaments to be worn on their person. They seem to have lagged behind them in the case of the ornaments on the forehead, which were generally used by women alone. This fondness for ornaments was a natural consequence of the general prosperous conditions of the society in those days"[65]. Alberuni remarks about the wide popularity of ornaments among the people as "The men wear articles of female dress; they use cosmetics, wear ear rings, arm rings, gold seal rings on the ring finger as well as on the toes of the feet[66]."Rājshekhar says,"Ornaments swayed on the cheeks of the ladies of Kanauj, their bejewelled necklaces went up to the naval, and their upper cloth went completely round the waist down to the anklet[67].

Thus we can conclude that the ornaments were worn by both sex. There was no differece in the design of jewellery used by men and women. The designs were generally beautiful. as such revealed the aesthetic sense of the people. The high degree of skill attained by jewellers may be testified by the intricacy of design manifested in the necklaces and the ear rings.

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HAIR STYLE

The presence of hair on human body especially head is essential. This not only provides protection but also adds to the beauty. Beautification of hair is innate in human nature.Since time immemorial , people have taken tremendous interest in exhibiting their coiffures. No country, except Japan, has so much imagination, thought and artistic design in hair styles as is found in India. This is apparent from the rich variety of coiffures delineated in Indian plastic art. Art is an expression of society, its taste, ideology and temper. It preserves for us the reflections of spirit and the manners of the people . The study of modes of hair dressing in different periods of a country's social history is both fascinating and illuminating. India is a land of hair styles. The different mode of hair dressing are delineated in the sculptures and paintings while Sanskrit literature is full of descriptions of different types of hair do.

The Pratīhāra sculptors appear to have taken particular care to depict attractive hair styles that are both elaborate and varied. Undoubtedly they must have taken their inspiration from the modes of hair dressing practiced by men and women of that time. Many aspects of Indian life has been portrayed in ancient Indian art. Each aspect reflects variety and refinement through the ages . The study of the sculptures of Barhut, Sāṅchī, Amarāvatī, Gāndhāra, Nāgārjuṅakoṇḍa, Mathurā and the murals of Ajantā helps to a large extent , in understanding the various hair styles, popular in the Śuṅga, sātavāhana, Ikṣhavāku, Kushāṇa and

Gupta periods. In enumerating the hair styles, as reflected in the sculptural and mural representations, the literary data has been of immense value. The work of Pāṇiṇi, Kauṭilya's Arthaśāstra, Hala's Gathasaptaśatī, the accounts of Megasthense, Bharata's Nātayaśastra, Divyāvadāna, Mānsara, the Vāyu Purana, the Amarakoṣa, the Vishṇudharmottara Purāṇa, Varāhamihira's Brhat saṁhitā, and the Harshacharita give ample informations regarding the hair styles prevailing in their times.

The hair styles delineated in the sculptures of Gupta period and the paintings of Ajantā is an endeavour to throw light on the variety of coiffures popular in the above mentioned period. It was a period of considerable political stability and peace. Immense economic prosperity of the people coupled with religious zeal resulted in many creative activities. The flourishing society was fit to assimilate new trends and also to tranform the older ones. Hence, during this period, we notice innovations and retrieval of old traditions. In case of hair styles, several indigenous traits and some foreign influences are noticeable.

The hair styles referred to by Kālīdāsa in his kāvyas give an idea of the hair styles in the Vākātaka Gupta period. The Ajantā Paintings illustrate many of the lovely hair styles like praveṇi, ekaveṇi, dhammillā, kabāri-bandha, siṁha-kesara etc, described in Kālīdāsa's works.The hair style like churṇakuntalea, cikurās, bhramarakās, dhammillā, sirsayna and sirasya are all mentioned in the Amarakoṣa. We notice the Gupta influence on the mode of hair dressing of Pratīhāra period. There are many similarities in the Gupta and Pratīhāra hair styles. Long

sandal wood and musk[6]. After that, the hair were nourished with different kinds of oil, and incenced with various perfumes[7]. People of the period also had knowledge of dyeing hair[8]. After drying the hair, maidens arranged them according to fashion and taste. The sculptures of the period generally do not depicted the veṇi (braid).

The ladies of the richer class tried almost every possible mode of dressing their long hair and were never tired of exploring newer styles. Some interesting examples are noticeable. In sketch No. 71, the hair has been combed back neatly, turned half way and twisted, thus making a short tail resting at the back of the neck. The loose ends of the hair have been carefully placed below the tail and tied with a ribbon with flowing sashes. We can also see this type of hair style in a panel (Pl.51) which shows teaching of dance and music. In sketch No. 77, some times ladies enjoyed simply brushing back the hair and leaving it free. The coiffure is simple yet attractive. The hair, as usual, has been combed back and is divided into two parts, turned half way and then tied behind into a prominent knot(skt 74). In sketch No. 76, the hair style is simple but elegant. The lady has gently combed her hair and tied behind into a shape of figure eight. Sometimes it is covered and decorated with flower. This type of hair arrangement is quite popular even today. Generally the hair were parted at the centre, and were combed backward to make fashionable hair do on the nape.

hair with upwards twisted curls is commonly found in the sculptures of Gupta and Pratihara period. The hair style like the one twisted in the spirals and the other dressed in dough-nut shaped knot was much favoured during both the periods. The adoption of bun as a coiffure appears to be a foreign introduction. At Sanchi, it appears for the first time in the Ist century B.C.[1] . The practice of making a jūḍā or bun in various styles and shapes at the back of the head and above the neck was invogue during the period . The Gupta and Pratīhāra women showed great interest in combing their hair into bun.The curly hair was common in both the periods and seems to attained its extreme popularity in the same periods. Locks of hair on the forehead are depicted in the sculptures of Gupta and Pratīhāra period. It is also confirmed by the literary sources. Rājashekhara has described the beauty of the curly hair locks arranged on the forehead of Karpūrmañjarī[2]. The sculptors also used only hair locks on the fore head of the figures (Pl. 21d). We learn that various kinds of flowers were used for decoration of hair. The garland used for decorating the hair was known as garbhakā, and the garland adoring to the braid was known as prabharastakam[3] . Crowns made of flowers were also worn and were known as moulishekhara [4].

FEMALE HAIR STYLE :-

As far as the literature is concerned, the curly locks and the dangling of hair up the hips of maidens have always been a favourite theme of poets. Women took great care of their hair. They were carefully washed and left loose to dry[5] . Bilhaṇa mentions that after washing the hair, it was dried and perfumed with the mixture of camphor and agurū (a kind of a fragnant tree.),

arrangement[12]. Jewellery and flowers were lavishly use to embellish the coiffure[13]. A representative piece (Pl. 11) of Pratīhāra period deserves due appreciation. In this, the coiffure of beautiful damsel is nicely arranged and adorned with flowers. The heavy hair lock is decorated with a bunch of flowers. The hair as carefully parted in the middle, making a sīmānta which is decorated with ornaments. Some times a circular pendant (chātulatilaka) joined with a chain was placed centrally on the parting of the hair. The pearl-net decoration appears to have been a dominating feature in the Chandella coiffures, while the hair mode comparable to a curled-up snake is popular in the Gurjara-Pratīhāra sculptures from Rajasthan[14]. In the Bhuvaneśvara group, we notice that the ladies used to arrange hair in the shape of snake coils[15].

After careful observations of the sculptures, we do not find any example of a long hanging veni that is so common and popular today. It can be said that the ladies of the Pratīhāra society were more interested and preferred to make jūdā or buns (Pl. 93,skt 70), coils, loose knots and the like.

Male Hair Style :

Men were equally interested in arranging their hair in various styles. On the basis of the sculptures, there appears to be close resemblance between the hair do of both the sex. Men of the upper class used to make elongate chignon at the back which was slightly raised upwards instead of being placed on the nape and was decorated with beads. In divine figures, hair style is elegantly and beautifully presented. In a figure of Indra (Pl.36;skt 91) the hair has been coiled in diminishing tiers and beautifully decorated

The practice of making bun or juda in various styles and shapes at the back of the head and above the neck was invogue during the period. The bun was either round (skt.80) elongated or loosely tied (skt.72). Sometimes it has been beautifully coiled (skt.73). In sketch-No.68, the lady has made a flat bun at the back of neck. The long hair is twisted and coiled in the centre round an ornament.

Looking at sketch No. 79, this type of hair style was ment for very long hair. The hair was combed upwards and tied in the centre in the shape of a ring. Some times this type of bun was decorated with precious stones or beaded strings. Some times the hair are combed back, tied in the middle and after gathering them made into a roll near left ear or left of the head. In another case a lady has arranged her hair into an elongated knot on the right side of the head. This knot is adorned by a string of beads (skt.75). This hair style can be identified as dhammillā which gets literary citation[9]. The word dhammillā is derived from dravida (Sanskrit), damilā (Simhalese) and Tamila the present name for South India[10]. In all probability, this hair style points out its South Indian origin. It is absent in Kushana art but occurs again in Vākātaka- Gupta period. It was very popular during the Pratīhāra period (Pl. 3,45,53;skt 79).

This style of coiffure was prevelant in Śuṅga-Sātvāhana period[11]. The hair design of an image of Pārvatī and consort of 'Śiva' found at Baijnath, Almora, district(U.P) is beautifully arranged in a conical fashion with a knot above. It is evident from a variety of hair styles that women folk of that age had a remarkable taste and fashion in respect to their hair

with pearls and stones. A different mode of hair dressing is chiseled in the figure of Hanumāna (Pl. 50). In this hair has been tied up in four diminishing roles and decorated with beads (muktāprathitkeshsamuh). God in adorned with kīritimukha motif. This figure pertains to early period. The beauty of the matted locks can be observed in the jaṭāmukuṭa of Śiva and Batukeśvara (Pl. 1,24a; skt 86,87). Common man had little time to devote to hair arrangements. They simply knotted it at back or the side, making a big chignon. The warriors also tied their hair smartly into chignons of various shapes. Some times they combed the hair upwards and coiled the long tresses at the top of the head (Pl. 29; skt 78). Some times the chignon was made by coiling the hair at the nape (Pl.29;skt 81). In a few cases, soldiers preferred to have the hair loose. The literature and epigraphic records reveal that sometimes soldiers like to braid their locks, and decorated them with flowers[16].

The hair style of a hunter resembled conical cap. Men of other vocations also coiled up their hair in diminishing rolls and decorated them with pearls and beads. Curly hair is generally seen in male figures (Pl. 55b). In this the figure has curly hair with a jūḍā. Some figures (Pl. 21d, skt 83) are adorned with beautiful curls on their heads. After careful observation of the sculpture it is presupposed that curly hair was invogue during the Pratīhāra period. Some times they are shown gathered into a bun at the back and some times without jūḍā or bun(Pl. 18). In this the hair is parted over the forehead and done in elegant curled rolls. Regarding the hair style of ascetics, they often had shaven heads but those who had long hair, twisted them upwards round the head, which resembled a turban[17]. In the case of Śaivite images, the

matted locks are arrange in various styles of artistic folds or sometimes arranged in the form of a conical pyramid. In a figure of Lokeśvara Kharsarpan (Pl. 28) hair has been beautifully combed. The hair design looks like as if one big bun is made. From this bun, three partitions of hair is done which are combed at the back. The picture shows as if the three locks (trishikh) of hair are arising from the bun.

In the Bhuvanesvara sculptures, we find examples of ascetics having ekveṇī, dviveṇī and triveṇī. The ascetics used to have a śikhā, which is still popular in Northern India. Kings and nobles also braided their hair in various styles[18].

Moustaches and Beard :

From a study of Pratīhāra sculptures appears that although the majority of men were clean shaven, a fairly large number grew beard and had moustaches. An interesting record of which is preserved in the sculptures of that time. Some times the beard were short[19]. The divine figures of Pratīhāra group particularly those of God Agni are shown with short beard. (Pl. 29). Some times the figure is shown with long and tapering beard[20] (Pl.51,48). In some sculptures beard is knotted at the lower end (Pl. 24a, 21b,;skt 90).

The beards and moustaches are mostly found on the divine figures but they do give some idea regarding the custom of those times. An example of short moustache can be seen in the figure of Agni (Pl.29; skt 82). Though the men were generally clean shaved yet some of them were fond of keeping moustaches. Some times

the moustaches were long and thin but mostly the moustaches were short covering only the lips with ends turned upwards.

The Arab traveller Sulaiman, who visited India in 9th century A.D, noticed people with beard and moustaches[21]. The beard and particularly the moustache, which were considered a mark of honour, were kept by kings, nobles and other members of the upper class, including the warrior class. Ascetics also kept beards (Pl. 21b).

The following study of the hairstyles depicted in the sculptures of Pratihara period reveals that while making the images, sculptors had their minds on the contemporary persons and things around them. Art is an expression of society, its taste, ideology and temper. Complicated and beautiful coiffures of the ladies indicate the perfection of the art in hair style. The available specimens also indicate that all the artificial aids needed for hair styles were known to the ladies of the period (Pl. 56a). Here above the overflowing pot capital in the architrave proper the maiden one to the right adjusting her hair ornament in a mirror. The hair styles of the period are so elegant and impressive that many of them have been revived in present days. The sculptures of the period exhibit the finest possible specimens of the hair do. It appears that the sculptors have tried their best to depict all the styles of coiffures popular during the period.

COSMETICS :

Art, when correctly interpreted is the index for expression of the social tastes, ideas and character. It has preserved for us the reflection of the spirit and the manners of the people.

The sculptures of the Pratīhāra period throws lucid light on the various aspects of the life and culture prevailing in those times. The desire to look beautiful is a natural instinct of mankind. It is more prominent among ladies. After attaining perfection in costumes and ornaments, the role of cosmetics, comes into play. It enhances the physical beauty of both men and women. In ancient and mediaeval India, both men and women used cosmetics to look more attractive and feel fresh . The available evidences of the period, reveal that the ornaments and cosmetics of ladies of the royal families leave no room for doubt that luxury had shaped the foundation of refinements. The literature of the period reveals numerous ways of prasādhana. Men also appeared to have used cosmetics. These representations give some ideas of an important aspect of the civilization of those times. To gain some knowledge as to how the people of mediaeval age affected their toilet, we discuss different items of toilet and the use of cosmetics.

A shapely body, good health, a bright face and proper limbs were concieved as decoration in themselves[22]. Before adorning the body, both men and women used to take bath with several kinds of anguents. Sulaiman (an Arab historian) noticed the habit of cleaning the teeth and taking daily bath[23]. The records mention that people of high rank enjoyed shower bath in a special bath rooms (dhārāghṛha)[24] and they used scented water for their bath. Scented anguents were applied both before and after bath[25]. In the literature of the period, words like āchamana, upsarsanma, and alpvanya have been used for the bath[26].

People of the Pratīhāra period were quite familiar with a large variety of paste and powders prepared with sandal wood, camphor and flowers[27]. The literature of the period frequently mentions that men and women used to decorate their faces with powder, paste and many scented cosmetics just as in modern times[28]. Camphor powder was rubbed over the bosom, and a thick sandal paste was used for anointing. Women changed their cosmetics according to the seasons. In the winter seasons, to make themselves warm, they used to apply boiled saffron on the body and scented oil in their hair and at the end of the season, they used to put wax on their lips to prevent the effect of winter cold[29]. Wax on lips (Vimbotthe bahalam vimbosthe vahalam)[30] was not used in spring, nor was scented oil (gandha taila) needed in arranging braids[31].

Face is regarded to be the most important part of the body. People took great interest to make their faces look more beautiful, younger, delicate and charming. As in modern days, ladies of ancient and mediaeval India were also familiar with scented dust and powder. This added loveliness to their complexion. We often read in the literature that women used to rub their cheeks with musk and saffron paste[32]. Rājasekhara mentions that the firm limbs of Karpurmanjari were anointed with paste of saffron essence until they were yellow[33]. Ladies used to paint their cheeks and breasts with musk and sandal paste in various ornamental designs[34]. The various patterns were known by different names like patrāvali, patrobhanga and the like[35]. The patrāvali was made up of various design of leaves by putting dots of sandal and musk paste[36]. Some times women holding a mirror in their hands are also depicted in the sculptures (Pl. 56a). Women with mirror was also a favourite subject of sculptore during Pratīhāra period. These sculptures are

remarkable and show the awareness of the people of that time for their beautification and sanitation. Unfortunately, Pratīhāra sculptors did not make so much of sculptures, through which we could make an idea about the use of cosmetics by the people of that time. The artists of Pratīhāra period mostly made the divine images as compare to the images of common people. So our studies to get knowledge of the use of cosmetics is based on the literary records. Besides cheeks, lips were also coloured to make the face charming. Poets have compared ideal lips with ripe bimba fruit. Women of the period used to colour their lips with laksras (lac dye)[37]. Probably the women of Pratīhāra period also knew the use of lipsticks. It is interesting to note that some times, men also took interest in decorating their faces. In the Mukteśvara Temple at Bhuvaneśvara, a man has been depicted colouring his lips[38]. As stated above, wax was also applied on the lips to keep them soft during the winter season.

The next important step to decorate the face is the embellishment of eyes. From the available sources it appears that both men and women were very particular in decorating their eyes to make them more attractive. The eyes were adorned with the collyrium with the help of an antimony rod or anjana śalākā[39]. The Viddhaśālbhanjikā mentions ambrosial anguent of the eyes (nayanamritsvristi)[40]. Collyrium purified with oil (taila-marjitakajjala)[41] was applied with a small pencil called kajjala śalākā. Susruta talks very highly of the merits of collyrium. It alleviated the burning and itching sensation, removed local pain, increased range of vision, fastened the growth of beautiful eyelashes, cleaned the eyes by removing unhealthy secretions, made them more wide and graceful and imparted brilliant lusture[42]. The

literature of the period has described a women with arrow shaped eye brows, which reveals that perhaps women used to shapes their eyebrows to make them beautiful[43].

Ladies in ancient and mediaeval India used to decorates their forehead with different types of marks (tilaka)[44]. Both men and women like to decorate their forehead with tilaka in different styles known as tilaka chitraka, punda and viśeṣaka[45]. A figure of Hanumāna(Pl.5Ø) is seen with forehead mark. Generally the tilaka was made with musk, saffron and some times with white sandal[46]. The custom of tilaka or tīkā is still in practice. Women living in rural as well as in urban areas, put various marks on the forehead, using different coloured pastes, powders and liquids. Now a days the popular name of this mark is bindī or tikulī. The term bindī is only used by women. In present days man also put tilaka mark on their forehead. But usually men put an oblong or vertical mark only on the auspecious occasions. Generally, the ladies put circular and ornamental mark on their forehead. Although the decoration of the forehead was common among ancient people, it had a special significance for a Hindu lady. In ancient times it was a compulsory mark of married bliss, its absence generally indicating widowhood[47]. Even in times of sorrow and danger for the husband, a Hindu wife would not decorate her face with red lead (sindūra) nor would she put on ornaments or other objects of personal embellishment. Generally the divine images (both male and female) of Pratīhāra Period can be seen decorated with the tilaka mark. According to Dr A.S.Altekar,"A circular mark of kumkuma on the forehead was made by maidens and women in coverture"[48]. Bhāravi declares that though the tilaka mark enhanced the beauty of women, the beautiful ones did not need it[49].

The married women, irrespective of her status, applied sindūra or the vermillion on the parting of her hair to differentiate herself from unmarried and widows. A married Hindu lady even today sticks to this tradition. Obviously,the application of the red powder was considered a symbol of saubhāgya or married bliss. The epigraphs mention, how the death of a rulers in the battle deprived their wives of the use of sindūra[50].

The women were also very fond of dyeing palms, fingers, nails, and sole of their feet with ālaktaka (the red resin of trees). This was a common practice in ancient times. Women during the Gupta period coloured their soles which reddened the flight of steps as they walked down to the edge of water tank[51]. For the 10th century, Dāmodargupta informs that the majority of the ladies used ālaktaka to colour their feet[52]. Ancient Indian people were quite familiar with a large variety of powder, perfumes and pastes to look beautiful and feel fresh.Men and women used these things just as used in modern times. Such perfumes and powders were obtained from aromatic wood resins, flowers etc[53].

It appears that in ancient India tattoo marks were asssociated with superstitions[54] but tattooing has also became a means of beautifying oneself. In modern times tattoing is still inpractice. It is quite common in the village of Uttar Pradesh and other parts of the country.

Use of perfumes, powder and pastes on the body was a common practice with both men and women during the period. The Kalikā purāṇa mentions five varieties of perfumes like chūrṇakṛita (powder) ghṛsta (paste),dāhakarsta (ashes),sammarddagarasa (juice)

and pranyangodbhava (like musk etc.)[55] The sandal paste, camphor, musk and saffron were popularly used in the preparation of cosmetics and perfumes. Somdeva mentions in the Kathāsaritsāgara that the bhīla women used the perfume of the ichore that flowed from the forehead of the elephants, and garments of the queens, were scented with musk[56].

Among the toilet articles, mirrors had been very important. Literary evidences are abound with the description of mirror in use during those days. Like the mirrors, combs were also equally important for the toilet. They played an important part in dressing the hair. Poet Māgha has referred to the comb in the Śiśupālvadha. The articles of cosmetics were kept in toilet boxes. The ladies made all efforts to beautify their bodies and look beautiful. The desire of self adornment was further satisfied by decorating different parts of the body, which made them more attractive in appearence. The wreath of flowers in the black curly locks of hair have been frequently mentioned[57] (Pl. 11). Garland of colourful flowers were decorated on the loose braid, and bun[58]. Rajashekhara has stated that women of Kanauj liked to wear necklaces made of fresh kamalanāla (the stalk of the lotus plant), mridala (root of lotus)and mallikā[59].

The flower ornaments were generally worn during the summer season to make oneself feel fresh and cool. Various kinds of flowers and leaves were also worn in ears. The champaka, śirīṣakurbaka, dūrvāṅkura (kind of grass), āmarmañjarī blue lotuses and palm leaves were popularly worn by both the sex.

Thus we see that among the articles of toilets, flower played an important role to make the people not only more attractive but also to get natural freshness. It is also interesting to note that most of the ornaments made of previous stones and metals, were copied by flower imitations.

Thus the abundant use of cosmetics, proves that men and women seem to have spent much time in decorating themselves. It proves that people had enough leisure, energy and money to spend in such luxuries. The beauty and elegance of their make-up and hair-do thus reveals the fact that the people of the period had a high aesthetic sense.

Reference

1. Krishna Murthy, K., Hair styles in Ancient Indian Art, p. 78.
2. Karpūrmañjarī, p. 254.
3. Amarakoṣa., II, VII. 135-136.
4. Ibid.
5. Trivedi, S.D., The Jarāi Temple at Barwā Sāgar, p. 67. fig 27.
6. Vikramāṅkadwacharita., XII, 46, 72, pp.
7. Karpūrmañjarī, p. 226.
8. Mahā Purāṇa, II, 27, 120, Viramāṅkadeva charita, xiii, 52, p. 365.
9. Harṣacharita, p. 97.
10. Sivaramammurti, C., Amaravati Sculptures in the Madras Government Museum. pl. VIII, 15 and 18, Pl. VIII. fig 23.
11. Srivastava, A.L., Life in Sāñchī Sculpture, p. 28.
12. The literary account of the period also supplement the fact that ladies used to give special attention to hair dressing, Sahay, Sachidanand Indian Costume Coiffure and Ornament. pp. 107-78.
13. Similar use of flowers and pearls can also be seen in abundance in the colourful paintings of Ajantā.
14. e.f. Sivaramamurti, c., paper in Indian Hair-Styles
15. Journal of U.P. Historical Society, IX, (N.S.) - I, p. 21.
16. Epigraphia Indica, XIV, p. 304; Kalikā Purāṇa., VII, 25.
17. Journal of U.P. Historical Society IX, (N.S.) Pl. I, fig 61-62.
18. Rājataraṅgiṇī.
19. Abhidānaratnamālā, II, 256.

20. A marble panel of the mediaeval period from Rajasthan shows the rehearsal of dance and music before the Gurū. The Researcher, Jaipur, V-VI, p. 34, pl. X.
21. Nadvi, S., Arab our Bhārata ke Sambandh p. 26, According to Alberuni, 'They devide the moustache into single plaits in order to preserve it., Sachau, I, p. 180.
22. The above statement fully, applies to the words used by Sreharasa for Damayanti Naiṣādhacharita of Sriharasa. XV, 48
23. Eliot and Dowson, op. cit., I, 8.
24. Tilakamañjarī, pp. 17, 21, 106, 173, 178, 180, 418, Nalachampu, p.
25. Mahā Purāṇa., II 26, 17, Nala Champu, p. 77-78, Tilakamañjarī p. 78.
26. Abhidānaratnamālā, 11, 253.
27. Epigraphia Indica, I, p. 125.
28. Kuṭṭanīmatam, 607, 758.
29. Karpūrmanjarī., p. 226, Kāvyamīmāmsē., XVIII, p. 247-252. Mahāpurāṇa., I, IX, 7.
30. Karpūrmañjarī, I. 13.
31. Ibid.
32. Kāvyamīmāṁsā, XVIII, p. 227. Viddhaśālabhanjikā, III, 89.
33. Karpūrmañjarī., p. 249; Viddhaśāla bhañjikā., III, p. 100.
34. Mahā Purāṇa., II, 43, 2050 Yaśastilaka. III, p. 365.
35. Abhidānaratnamālā, I, 59, Nala champu, p. 60, Vikramāṅkadeva charita, I, 59.
36. Kāvyamīmāmsa., III, p. 39. Viddhśālbhañjikā., 100, 89, Vikramāṅkadevacharita, I, 69-70.
37. Kuṭṭanīmatam., 113; Harvijaya, 23, 15.

38. Mukteśvara Temple, North face, Bhuvaneśvara, e.f. Arya, V.B., Bhuvaneśvara our Konārka ke Devālaya, Eksāmskritika Alhyayama, p.160.
39. Karpūrmañjarī I, p. 231.
40. Ibid. p. 38.
41. Ibid.
42. Journal of the Indian Society of Oriental Art., Vol. VIII, p. 104.
43. Harvijaya, 23, 24.
44. Karpūrmañjarī, Act II, p. 73.
45. Kalia, Asha., Art of Osian Temples., p. 38.
46. Kāvyamīmāṃsā XVIII, p. 247. Rājataraṅginī, VII, 927.
47. The Rewah Stone inscription of the time of the Kalchuri bing karna, dated in cheali year 800, Corresponding to A.O. 1048-49. while referring to karn's conquest of the Gurjara Country a passage reads; when king approached (the Gurgara Country), tears mixed with collyrium flowed on the cheeks of the Gurjara women, living (in the neighbourhood) and colour marks, indicative of their non-widowhood elipped, as, it were, from their fireheads. (Epigraphia Indica, Vol. XXIV, p. 107)
48. Position of Women in Hindu Civilization p. 300.
49. Kirātārjunium, 7, 5.
50. Epigraphia Indica, I p. 129.
51. Upaedhyaya, B.S., India in Kālīdāsa, p. 207.
52. Kuṭṭanīmatam, Damodar Gupta, Vs. 7, p. 3.
53. Journal of the Indian Society of Oriental Art. Vol. III, pp 102, 4, Patil, Cultural History from Vāyu Purāṇa, p. 89. According to Kālīdāsa people anointed their bodies with

various pastes (anulepana and aṅgarāga) prepared of Uśīra grass (Andropogon muricatum) or of sandal. (Upadhyaya, B.S., op. cit., pp. 205-6).

54. Encyclopaedia of Religion and Ethics, XII, p. 211.

55. Barua, B.K. Cultural History of Assam, p. 123, Chaudhary, P.C. History of Civilization of Assam, p. 356.

56. Kathāsaritsāgara., IX, p. 46.

57. Epigraphia Indica., XIV, p. 304, Kathāsqritsāgara, VII, pp. 7, 13.

58. Kathāsaritsāgara., VIII, p. 13.

59. Kāvyamīmāṁsā., XVIII, p. 254.

Music, Dance and other Amusements.

The people of Pratīhāra period appear to have been optimistic and forgetful of the future. They enjoyed life and discovered such means as that their lifes still happier. Their innate aesthetic sense, accentuated by wealth and prosperity, apparently found expression in music, dancing, painting, sculpture, architecture and other fine arts. The need for relaxation is felt by all people in all stages of life. The literature and epigraphic records give a graphic account of the different types of recreations in which the people indulged. Dance, dra ma, music and painting were the more refined pursuits while hunting, wrestling, swimming provided outdoor recreations. Festivals also provided relaxation.

From the literature of the period, we learn that the merit of the artists was recognised and they were honoured and welcomed in the courts. Rājashekhara mentions that artists and other enterainers were provided seats on the southern side in the court. The artists who were invited to entertain the king and royal guests consisted of dancers (gaṇikā), rope dancers (plāvakā) show men (saṁbhikā), magicians (jambhikā), wrestlers (malla) and those depending on arms (śastropajīvin)[1]. The description given us as an idea that entertainers were given an honourable place even in the royal courts.

A minute study of the sculptures will give a fairely good idea of these twin arts in the Pratīhāra period. The mute sculptures, with their natural limitations, reveal that both vocal

and instrumental music was popular. To express the depth of feeling, the human voice has a natural appeal and power. Vocal music has a great importance in India. Rich variety of musical instruments delineated in the sculptures. It can be said that the art of singing was largely cultivated by the people and that it was much advanced. Contemporary and near contemporary works on music, confirm this fact[2].

From the sculptures it is not possible to gather details of vocal music, but some of them do depicts scene which give an idea of vocal music. In a scene of dance and music, (Pl. 51) where man and women are in different poses of dance and they also have different musical instruments in their hand. In this picture the teacher is shown sitting in a pose which suggests singing of some prelude to a rāga. Music, both vocal and instrumental, had acquired an honourable place in the list of entertainments in ancient times. Literature, right from the Vedic times abounds in references to music.

Music was the main amusement of the people in the Jātaka period[3]. People had great love for music. The men and women, irrespective of age and social status enjoyed music. At the time of Pāṇini, music was regarded as an art (śilpa) and musicians were called śilpins. Pāṇini refers to song by the term gīta and geya. Vocal singer was known as gathikā and gayāni[4]. Dancing, vocal music and instrumental music are frequently mentioned in Grihyasūtra[5].

Music retained the same place of honour in the Mauryan period. Kauṭilya treated gīta, vādya, nritta and nātya as parts of music[6].

The popularity of music seems to have increased in the Deccan during the Sātvāhana period. Men and women described on the Gathasaptaśatī[7] knew the art of singing.

Coming to Kushana period, it appears that singers who kept rhythm with clapping and ordinary vocal singer (gayānakā) were the constituents of the troupe of entertainers. Five hundred musicians and their master musicians at sravasti are referred to in Avadānaśataka[8].

Popularity of music can also be judged from the sculptures at Bharhut, Amarāvatī and Mathurā. The Gāndhāra sculptures also represented orchestral music in one of the scene now in British museum[9].

Instrumental Music :

Information regarding instrumental music can be gathered from the depiction of musical instruments in various context which are extremely rich, both in beauty and variety of forms. For convenience, we can divide them into four groups viz.(1)Instruments which produce sound by percussion (anadha).(2) Wind Instrument (suśhira) (3) Vibratory or stringed Instrument(tātam) (4) Resonatory Instrument, which resonates by concussion of two solid bodies (ghana)[10].

Percussive Instruments :-

Under the percussive class of instruments come various types of drums. In Indian musical system the drum has unique place.

It provides tonic to which all the other instrument must be tuned[11]. Drums were lesser in use as compare to present time. Tablā is one of the important instrument of drum species in its present form, is unrepresented in the Pratīhāra sculptures. Two varieties of drums in these sculptures can be identified as, the mridaṅga[12] and the dhol, on the basis of their forms. In general appearance they are not very different from each other, except that the former has a protuberance in the middle (skt 117), while the latter is almost cylindrical and has comparatively large faces (skt 116). The mṛidaṅga of Pratīhāra are long barreled, truncated on both the faces which are covered with prachment (skt 118). The prachment are tightened by strings or leather braces. The mridaṅga almost invariably acompained a dancer along with other instruments. It was played solo too. The drums with a straight exterior, or cylindrical sides, (instead of being barrel-shaped), have been called dhol by us. There are numerous representations at dhol in Pratīhāra sculptures. There faces are covered with skin are stretched by strings or leather braces, running horizontally or obliquely. Exquisitely carved image of eight handed dancing Gaṇeśa (Pl. 2Ø) with trunk turned to right. His accompanists in dance are seen playing on drums. The beautiful example of both mirdaṅga and dhol can be seen in this image. To the left of the image a man is beating a mridaṅga. Behind it another musician is playing with dhol. A beautiful image of Nṛitya Gaṇeśa (Pl. 13) chiseled in round. Four musician, two or either side have been shown in action. On the right hand man is beating a mridaṅga by his left hand while right is raised for the next beat. In the post Gupta period, popularity of Gaṇeśa images goes very high and a number of new forms appear on the horizon. Adjacent side of a Mātrkā panel (Pl.57) shows at least eleven figures mostly females dancing and

playing on musical instruments. Two female figures on dhol and mridaṅga are shown busy in playing their instrument.

It is interesting to note that these figures are simultaneously playing on their respective instruments and dancing. The dhol and mridaṅga was played both by men and women by striking with the fingres and palms. Like dhol, mridaṅga was usually played by causing percussion on the both the faces, but in some cases one one side of instrument was used (Pl. 13,20). A marbel panel of the mediaeval period (Pl. 51) shows the rehearsal of dance and music before the gurū. A female figure is shown busy in playing dhol. On variety of the drum, not found in such abundance as mridaṅga or the dhol resembles, the modern huruka, an instrument popular with the low caste communities. In appearence it almost looks like a ḍamaru, but much larger in size (skt 114) and has the usual two faces covered with skin tightned by the leather braces. While playing the instrument was squeezed by one hand in the middle and played by the other(Pl. 57). In this panel a male figure is playing this peculiar type of instrument.

Pneumatic Instruments(Wind Instruments) :

Of the tubular instruments, the Pratīhāra sculptures depicted the flute. Flute has been popular in India from ancient times. In the Vedic literature it has been mentioned as tunavā[13] and nadī[14] and was made of wood and read respectively.

The instrument is representated in Bharhut[15], Mathura and Gāndhāra sculptures[16]. Flute is one of the most ancient instruments of India with a pastoral association[17]. It is generally

manufactured by bamboo and is blown from one end. It has six or seven holes (sometimes eight) covered by the left finger tips and right knuckle joints, and supported by the thumbs below. It was probably considered to be a good instrument for musical orchestras. It was plaayed together with other instruments as an accompaniment to the dance.

A beautiful depiction of flute can be seen in a panel of dance and music (Pl. 21d). A male figure is playing on flute. An adjacent side of Saptamātrkāspaṭa is (Pl.57) presenting a sequence of dance. In this a female figure is shown in deancing pose and playing on flute. There are several representation of flute playing in Pratīhāra sculptures. It appears to have been a favorite instrument of the people at that time, at least the sculptures depict it to be so. A sculptures of Gaṇeśa (Pl. 13) is beautifully carved and marvellously finished at the back, all the deatils being claerly visible. On the left side a male is playing with flute. He is also busy in performing dance. One of the accompanists of Gaṇeśa (Pl. 20) in dance is playing on flute. The flute of Pratīhāra period are not vertical but are horizontal.

Conch :

Conch were also sounded by blowing with the mouth. They are generally used on occasions of religious ceremonies. Blowing of conch by warriors before and after battle was a common practice. Pañchajanya of Krishṇa was famous during the Mahābhārta period. According to Vyās, conches were largely employed as war signals and were blown at intervals along with bherī, and kundubhī during period of Rāmāyaṇa[18]. There are so many examples of Viṣṇu

images carrying a śankha in one of his hand. It is note worthy that the style of holding the conch is varying in sculptures. A viṣṇu image (Pl.58) is standing on a full blown lotus and carrying udagraśankha in one of his hand. Fairly well preserved figure of Viṣṇu (Pl.16) standing on a triratha pedastal. He holds udagra-śankha in normal left hand. Headless image of Viśvarūpa Viṣṇu (Pl.47), the way in which deity holding a śankha with its channel down. The same way can be notice in the Viśvarūpa Viṣṇu of Kanauj, (Pl.34). A beautiful image of Viṣṇu is remarkable. The manner in which he is carrying a śankha is entirely different from the previous ones. He is holding it with three fingers of his left hand and the channel to the left side. Chakra-purūṣa, Sankha-purūṣa and Gadā-devī were quite common in Gupta period. This tradition continued in the Pratīhāra period. Now Śankha-purūṣa is generally seen below the hand of Viṣṇu holding a conch. In a figure of Yoganarayana (Pl.26), Śankha-purūṣa appears on the right side of the Visnu. He is adorned with mukuṭa and holding a śankha in his left hand. Thus the personification of śaṅkā became quite popular. It can be easily presume that conch-shells were associated with temple rituals and worship. Now a days they are used on occasion of religious or quasi-religious ceremonies or to mark the end of worship in the temple. There is however, no sculpture depicting a conch shell being use in secular dances, musical orchestras.

Vibratory Instruments :

Among the stringed instruments, Vīṇa was most popular in ancient times. According to scholars the term derived from the terms vāṇa[19] 'to sound'. Sound of bow was the source of inspiration for preparing the stringed instrument in ancient times. Vīṇā in the

primitive stage was curved like bow and this type of instrument was prevalent in many parts of the ancient India[20].

In India the instrument was known in Indus Valley Civilization[21] and has been depicted in the sculptures of the later period. It was played either as a solo or in the company of other instruments, to accompany singing or dancing. The popularity of Vīṇā is fairly evident from its carvings in acient sculptural art at Sāṅchī[22], Bharhut[23], Mathurā[24] and other places. The Vīṇā was played both men and women. It provided a good background music to a singer and could be played even solo. As we know Śiva is the great master of dance and music obviously he is expert in playing on the Vīṇā. Fragment of a beam on adjacent sides[25], one side shows the Mātrkās in between two handed Vīṇā-dhara Śiva. He is in dancing pose. Dance and music have been associated not only with the life of the people but also with the rituals in temples. Jarāi Kā Math Temple is replete with sculptures depicting musical instruments as well as dance scenes, which surely, would reflect not only the pasttime of the people but also the high appreciation of performing arts. Some depict dancers flanked by companions (saṅgatakāra) playing musical instruments. At some places only instrumentalists are sculptured. One lintel beam bears such figures. From right to left, Sarasvati is having vīṇā in her normal two hands[26]. The rūpaśākhās of door-frames include several composition of musician and dancers. On the left the first vertical row shows Vidyadharas play different musical instruments. Vīṇā is one of them. Some times it has been depicted in the hands of goddess Saraswati, Apsara and Vidyadharas.

Vīṇā have either single or double gourds. The upper one being smaller. Usually both the gourds are round in shape. It is difficult to say anything about the system of frest, the number and nature of strings and the adjusting pegs, on the basis of the sculptural delineations of the Vīṇā. While playing the instruments, it was held slanting against the shoulders. We could not find any example in which the instrument is held horizontally across the knees of the player. Any other example of stringed instrument except vīnā is not found so far in the sculptures. So it can presumed that vina was the only popular stringed instrument during the age of Pratīhāras.

Resonatory Instruments :

The sculptures of the Pratīhāra period depict two kinds of cymbals (maṇjīrā). One is small in size and the other is larger. According to authorities on music, cymbals' are by no means easy to play and experts produce with them most intricate and delicate movements, all in perfect harmony with the time of music[28]. In the sculptures the maṇjīrā is seen generally accompanying a mridaṅga or dhol. The sculptures depict two kinds of cymbals; one is of a small size and the other is larger. The smaller variety (maṇjīrā) consists of two cups, connected by a small string and struck together to produce a ringing sound. (Pl.13). On the left side of the diety a standing male is playing maṇjīrā. The other variety of cymbals is sufficiency large in size, like those played in present days. It was also played in orchestras (Pl.57). Here a female figure is playing with maṇjīrā.

Dance :

Dancing (Pl.21c) is a progression of co-ordinated and rhythemic movements of the body and limbs, usually to the accompaniment of vocal or the instrumental music, the beating of drums or clapping of hands[29]. It has existed throughout the world and is peculiar to no race or country. We have numerous scenes of dance and music depicted in the sculptures. The art of dancing was cultivated by both men and women. The dance scenes the dancer usually occupies the central position in the panel and is accompanied by two, three or even four skilled instrumentalists. The musical instruments used to accompany a dancer are the dhol, mridanga, flute, vīnā and a pair of cymbals. The drums and cymbals are hardly ever missing in a dance scene, Although the dancing party consisted of several instrumentalists, in same scenes there is only one instrumentalists, to acompany the dancer. The association of the flute with dancing is romantic combination. (Pl. 21a). In this ascetics are deeply involved in dancing. Their actions are not simultaneous. On the left side of the panel a male is playing on flute and the right figure is in dancing posture. This scene appear to depict moods of the different characters. There are also such scenes in which many dancers dance together. They dancers are either all males or all females. The movements of their limbs and body are done act simultaneously (Pl.57).

Imparting of practical training in different branches of fine arts is also illustrated in these sculptures. A marble panel of the mediaeval period from Rajasthan shows the rehearsal of dance and music before the gurū, seated on a slab with a table before

hilm. Two of the figures stand with folded hards in salutation, the other male and female figures are dancing and three of them are playing on cymbals, the flute and the drum respectively. Apart from the whole scene, the individual figures in their respective moods and poses are faithfully portrayed by the master artist. Pratīhāra sculptores made several divine images in dancing pose. A beautiful image of Gaṇeśa (Pl. 13) chiseled in round. He is dancing with his right leg a little raised and left stretched forward. He has fourteen hands[31]. The right normal hand is in dancing attitude (nritya mudrā). Four musicians, two on either side have been shown in action. The rhythmic touch has been given in dancing poses. Exquisitely carved image of eight handed dancing Gaṇeśa (Pl. 20) is remarkable. It appears that the God is deeply involve in his dance. One of the finest piece of the Pratīhāra period discovered so far is of the dancing Gaṇeśa (Pl.33). Its pose is joyful, trunk swings in tune with the uplifted foot, there is a sly twinkle in the eye as if showing that even with his heavy form the god can perform a dance with grace. In the post Gupta period popularity of Gaṇeśa images goes very high and a number of few forms appear on the horizon. The figures of dancing Gaṇeśa are very important. This form, probably an innovaation of the Pratīhāra period, seems to have gained very wide popularity only after 6th century A.D. The dancing Gaṇapati is usually attended by accompanyests playing on drums, cymbals, etc. It is interesting to note that in one of the Pratīhāra figures in the Mathurā Museum[32] the drummer attendant is monkey headed.

Thus from the sculptures, literary and epigraphic evidences, we come to know that besides dancing and singing many instruments were played for the sake of recreation.

Games :

People lead a comfortable life and had tendency towards enjoying good things of life. Apart from singing and dancing, various kinds of games were also known and the main amongst them were dice playing, hunting, wrestling etc. This animated side of the life has been reflected in the sculptures of the period and literature also throws light on this.

Hunting :

Hunting has been very popular recreation from the earliest times. It was especially recommended for the kṣttriyas. Mostly the members of the ruling class or aristocrates of the society enjoyed this recreation. Bow and arrow were the main weapons of the hunters, though sometimes spears were alos used in attacking the animals. If necessity arose they used to throw it to kill a fast running animals. A sculpture of Revānta is noticeable. Revānta (Pl. 59) is shown proceeding with hunting party. Behind the deity an attendant with royal umbrella is shown moving with the members of the hunting party. The hunting dog is running after boar shown under the horse and on the pīṭha other members of party are shown busy with the sound of drums. Sometimes the ladies of the royal families also accompained their husbands on the hunting expeditions for enjoyment. Al-Idrisi (Arab writer) informs us that the kings of Gurjar Pratīhāra "rises once every friday accompained about a hundred women riding around him they go along sporting with one another and dancing while the king rides ahead of them, they engage various games and slain fights[11]."

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HOUSE-HOLD ARTICLES AND FURNITURES

Generally wood has been the medium of manufacturing furniture and various other articles of every day use. Since it is a perishable material. it is futile to look for material and other objects in archaeological excavations. For getting a good knowledge about the house hold articles and furniture etc, we have to go through the sculptures and the paintings if any of that particular period. Unfortunately the Pratihara artists made. Very few sculptures which throw light on the every day life of the people. There are few examples of the objects of day to day use.

Mirror:-

Mirror is one of the articles needed for toilet. Ancient Indians seem to have been using mirrors of metal and glass. Highly polished metal plates or mirrors of metal have been found at Mohanjodaro, Harappa, Rairh, Brahmapuri and Taxila. Indus valley mirrors were of copper and bronze metal. They continued in the Mauryan and Kushāṇa periods. It has been found at the Shaka Parthian city of Sirkap[1].

The archaeological evidence is supplemented by literary references to mirrors. Mirrors of metal are mentioned in the Brāhmaṇas as prakāśa. Mirrors are also referred to in the Upnishadas and Āraṇyakas. These were known as Ādarśa[2]. Sculptures of Pratīhāra period depict mirrors beholding by the images. This is such a catchy pose for an artist that a lady looking into the mirror practically became a motif in Indian art of all ages. It is

frequently represented in the art of Amarāvatī, Ajantā, Ellora, Bhuvaneśvara, Belur and Halebid. One of the Amarāvatī sculptures[3] Shows a lady with a mirror in her hand. The mirrors of Pratīhāra period are round and rectangular with metalic mountings. There is invariably a handle at the back (skt 98,96). The mountings are sometimes decorated (Pl.1). In this figure of Umā-Maheśvara, Pārvatī holds a mirror in her left hand. The edge of the mirror is decorated. A mirror of rectangular shape is visible in the image of Ardhanārīśvara (Pl.44). In this the Goddess with upper arms holds a mirror. The convexity of the mirrors shows that they were made not of glass but of some metal. In ancient India highly polished metal plates were used for the purpose of manufacturing mirrors[4]. Even in modern times, mirrors of metal are made at some places, such as Aramula in Travancore. They do not distort the reflection in any way[5]. Convex mirrors are found depicted in the Rājārāni temple of Bhuvaneśvara. But in the mediaeval sculptures of Rajasthan, flat mirrors have also been shown. It appears that both types of mirrors were used in the period under review, but it seems that the people of Pratīhāra society had a preference for convex ones. In the Jarāi Temple at Barwā Sāgar, two Gaṇas standing side by side are looking their faces in the mirrors held in their hands[7]. Mirror held by a damsel is shown on the west side of the temple[8].

The beautiful hair styles of both men and women seen in the sculptures of Pratīhāra period presuppose the use of combs. But the actual representation of comb is very rare.

Vessels :-

According to their purpose, the vessels are various in shape. In the beginning, they were made of clay, but later were copied in more permanent material such as metal. The importance of the potter's art for reconstruction of the material culture of the people is now unanimously admitted. Ancient pots and utensils, by their curved contours and painted incised or embossed designs, reveal the aesthetic progress of their users. The study of domestic vessels is generally made from the fragmentary pot-shreds discovered in archaeological excavations. It may be highly rewarding if the delineations of the pots and utensils in the sculptures and paintings (wherever available) are also studied to corroborate the typological peculiarities of the pot- sherds. Such representations are usually distinct and complete and leave no room for speculation. More often than not, they also reveal the actual use of the utensils. The sculptures of the Pratīhāra period depict numerous vessels which include different variety of jars, cups and bowls, etc. Generally they figured in the hands of god and goddesses and is difficult to say anything about the material used in making them, but probably metal and clay were both used for the purpose. The pots intended to have been made of metal only. According to a reference in the Yuktikalpataru, the drinking cups for royal personages should be made of gold, silver, crystal or glass (kanakam rajatanchaiva sphaṭikam kachamevacha[3]).

Jars :-

A pleasing shape of jar appears in the hand of a female attendant who is standing to the right side of Kubera (Pl. 35). The high reliefs on the door sills include beautiful pots which were obviously meant as maṅgalaghaṭas (Pl. 73, skt 107). On the pillars too these auspicious pots are illustrated along with creeper foliage. The River Goddess group (Pl. 56b;skt 95) are surmounted by moldings of the jamb. These consists of a pilaster (stambhaśākhā) with ghaṭa-pallava base.

Agni, the fire God also continued to enjoy veneration right from the Vedic period. A beautiful image of Agni (Pl.37) is shown with vessel in his left hand. He is holding it in the manner as a bottle is held in the hand. Another place Agni is carrying a jar with a round body and raised base. A vessel (ghaṭa) is clearly visible in the left hand of a deity (Pl.29). A figure of Śiva-Gaṇa (Pl. 68) is holding a water-vessel (ghaṭa) with rounded base in his left hand. Standing Śiva (Pl.42) is holding a ghaṭa with slightly long body. In a figure of Brahmā, Viṣṇu, Maheśa (Pl. 32c), a pleasing shape of water vessel (kamaṇḍalu) appears in the hand of Maheśa. It is long, narrow necked and having low base.

Spouted Vessels :-

Side by side with the other vessels, spouted ones were also used. With the addition of a spout, the water or any other liquid could be slowly drained out from the pot, and thus the use of a spoon or such other object was necessary. The spouted vessels (Pl. 68), depicted in the sculptures are generally plain and

utilitarian. They have beaded rim, slightly elongated neck, round body and rounded base(skt 103). In a figure of Śiva-Pārvatī (Pl. 7) a pot (spouted vessel) is shown in her left hand. It seems having slightly convex shoulders round body and flat base. In the figure of Batukeśvara, (Pl. 24a), God is shown with a spouted vessel in one of his left hand. The vessel is small in size with a raised base.

Basins and Bowls :-

Basins generally appeear in the hands of Gaṇeśa. Their shape must have been copied from those used by the common people. Here we illustrate two principal types. One has an emphatic out-turned rim and a rounded bottom. It contract downwards (Pl 33,skt 104). The other has a featureless rim and slightly rounded base. (Pl. 20). Both are richly decorated.

The representation of cups is found either in the drinking scenes or in the sculptures of Kubera, the God of wealth. It is cāsakā. This is also carried by Chāmundā (Pl. 74) in one of her hands. Here it is meant for drinking blood. These cups have either a flat (skt 106) or a rounded (skt 97) base with featureless rim. A beautiful figure of Kubera (Pl.35), deity holds a cup in his right hand which is plain and simple.

Umbrella :-

The umbrella (chhatra) was as much a means of protection from the sun and rain, as an insignia of royality. The chhatra symbolised royality and mark of respect. The umbrellas of

Pratīhāras are convex, of the form of a mushroom with generally a plain and tapering stem (danda) (skt 115). A beautiful depiction of similar type of umbrella can be seen in the sculpture of Revānta (Pl.59). Behind the deity an attendant with royal umbrella is shown moving. Similar umbrellas were used in the Gupta period and they have been depicted in some Gupta coins and in Ajantā paintings[10]. The base of the left jamb shows the a River Goddess Yamunā in a doorway surround of a temple (Pl. 56b). She carries a large lotus bud and leans on a headless female attendant behind whom can be seen a partially hidden female parasol bearer. The parasol itself bears a petal design and is shaped like a flower (skt 111). Many Hindu God and Goddess like Revānta, Gangā[11] and Yamunā[12] are shown in sculptures with an umbrella held over their heads.

Fly- Whisks :-

Fly whisks (chamara) is very important object and has been delineated frequently in Indian sculpture from the earliest times[13]. There is hardly any notable difference or development in its style and make through the ages. The chaurī in the hand of Didārganj yakṣhi[14] is very beautiful. It was very popular in the Kushāṇa art of Mathurā. The chaurī in the hand of yakṣhi[15] is almost of the same type as that in the hand of the queen on Gupta coins and the paintings of Ajantā[16]. and the same shape continues to appear in the sculpture of the mediaveal period. Mostly the chaurī is held in the left hand of female figures. The flywhisks have handles with a flowing bunch of hair most often that of Yak tails (skt 112). It is simply held in the hand and not in the act waving. In the mediaeval period flywhisk was frequently associated with female and a male attendants. An interesting example of chaurī

bearer is noteworthy. In a sculpture at Balarama. Ekanāṁśā and Kriṣṇa (Pl.2b). Ekanāṁśā, the central figure, stands on a full blown lotus. The goddess is being attended by a male chaurī bearer. In the same panel Kriṣṇa standing to the left extreme is four handed and he has a felmale chaurī bearer. Numerous examples of chaurī can be seen in the sculptures of Pratīhāra period.

Purse :-

Money was usually carried in a purse. From the variety and frequency of sculptural representation of ladies hand bag or purse one can understand their popularity as well as the status depending upon the type of purse carried by them. There are different types of purses depicted in the sculptures. A long strap is invariably attached for hanging it from shoulder(skt 108). In some specimens a check pattern was embossed on the bag (skt 110) which greatly enhanced its beauty. In a sculpture of Kubera (Pl. 35), to his left a male attendant is seen with a big thread woven purse, suspended from his left shoulder (skt 113). The central figure Kubera holds a purse, shaped like a mongoose (nakula) in his left hand. A beautiful purse, is held by a headless female attendant in the base of the left jamb shows the River Godess Yamunā (Pl. 56b, skt 109).

Fans :-

The fan (vyājana)[17] has always been a neccessity in India which has a hot climate. They were made of cloth, peacock feathers, cane, bamboo, palm, leaf etc. A male figure seams to hold a fan in his upraised right hand in the sculpture of Kubera (Pl. 35).

Churning-Stick :-

The churning stick, like the one used today has been depicted in Krishna lila scenes. It is worked in an earthen pot with the help of a rope (Pl.8)[18]. It is a familiar method of churning milk in Indian villages even at present time.

Bells :-

There are numerous representation of bells, obviously of metal in Pratīhāra sculptures, in various contexts. From the depiction of ornate bells on the pillars of the temple, one may be inclined to infer that probably bells used to be hung from the roofs of the temples by means of chains, a practice which is most zealously followed even at the present time. The smaller bells were used in the temple rituals. An upper part of carved door-post (Pl. 72), a bell (ghaṇṭa) is hanging down attached with beautiful chain in which a fillet is tied with a knot. The decorative motifs of the ghaṇṭa-mālā (chain and bell design) was another fascination of the artisans of the period. It has been attempted to decorate different hands of the vedibandha of jaṅghā, pillars khurachhadya and the uttarāṅga. Sometimes it has been shown springing out of the mouth of vyālas.

Furniture :-

Tables :-

The sculptures reveal that wooden tables were made and used. The remarkable thing in this regard is the knowledge of folding technique, so that these could easily be carried from one place to another. The folding table had two pairs of cross- legs,

which maintained a plain board at a convenient height (skt 100). A marble panel of the mediaeval period(Pl. 51) shows the rehearsal of dance and music before the guru, seated on a slab with a table before him.

Seats :-

The seats (āsanas)[19] of Pratīhāra period are quite different from modern chairs, as they had no legs or arms. Pratīhāra sculptures depict a particular type of seat which is round in shape and the middle portion has been narrowed (skt 102) From the shape and appearance such seats (morhās) appear to have been manufactured of cane and bamboo. They may be identified with the vetrāsana of Kālidāsa[20]. Some what similar types of morhās, with a narrow middle and the seat and base almost equal in size, have been depicted on several Gupta coins[21]. A similar type of morhā is depicted in the beautiful, sculpture of the standing figure of god of fire are depicted Brahmacharīs offering oblations to the sacred fire, seated respectfully. A beautiful panel depicting the figures of Rāma, Balrāma, Buddha and Kalki (Pl. 31). Buddha seated on a morhā which is artistically designed. It looks like a blooming flower with a narrow middle. Base is slightly large in shape as compare to seat. A few varieties of the seats are high but they too are without legs. The surface of the front and sides are carved with various designs(skt 93). Kubera (Pl 35) the god of wealth with pleasing appearance seated on a thick cushioned seat. It is difficult to say anything about the material of which these cushioned seats were made. Probably the lower part was made of wood and the upper portion was thickly padded. There is no example of arm-rests. A beautiful depiction of a seat can be notice in a

figure of Batukeśvara (Pl.24b). In this the deity sits on a fine seat with curved legs. This is a rare example of seat with legs.

Foot-Stools :-

The foot-stool (patalapādapīṭha)[22] was an important item of furniture in ancient India. For divinities the most appropriate foot-stool was a lotus. In Pratīhāra sculptures the representation of foot stool is rare. Its usual shape appears to have been round with the upper face padded. It was decorated by carving attractive design on it (Pl. 78, skt 105). In this the deity is resting his leg on a stool. A beautiful foot-stool is shown in the figure of Varāha (Pl 63). Its shape appears to have been round. Upper portion of this stool is made up with lotus petals. Lower portion is decorated with nagas, which are shown in hybrid form.

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WEAPONS

A number of weapons (āyudhas) have been depicted as lānchanas of gods and goddesses. These include club (gadā), stick (daṇḍa), spear (śula), trident (triśula), noose (pāśa), sword (khaḍga), thunderbolt (vajra), staff surmounted by a skull (khaṭvanga) and the like. These weapons are important for studying the art of Hindu military science and history of ancient weapons. It may be seen that many weapons of ancient days, such as the bow and arrow, the battle axe and trident lost their importance as war weapons in course of time. Most probably the weapons like thunderbolt, chakra and noose are also absent in the military context. They are seen only as the traditional attributes of gods. In Pratīhāra sculptures swords and spears are the most popular weapons. A variety of shields of different sizes have also been depicted. Among other ancient weapons, the club appears to have survived in the Pratīhāra period. The details of these arms are better recognised in those sculptures in which they are held by gods and demi-gods.

The SWORD (asi, khaḍga):

It was possibly the common weapon in ancient times. Antiquity of this weapon goes back to the Indus Valley Civilization. It remained in use during subsequent periods as well. Large and small swords prevalent at the Indus Valley sites[1] were equipped with sharp, strong and pointed blade with mid-rib or medial ridge and a tang. On the other hand, swords found in the Gangetic[2] bas in and Andhra Pradesh[3] have hilt. Some of the specimens found in these regions have a bifurcated hilt like the

antenna of insects. The hilt and blade are of one cast and the blade has strong medial ridge. Specimens belonging to later period have been furnished with a tang and swords with cross guards at the heel of the blade have been known so far from Taxilā[4] only. As to metal used for preparing these swords, it seems that the specimens recovered at the Indus valley sites, in Gangetic basin and Kallur in Andhra Pradesh are made of copper and later specimens are of iron.

The weapons have been mentioned in the literary records from earliest times .Swords are mentioned in the Jātakas by the term Khagga, asi, etc. The common type was thirty three aṅgulas long. The weapon was very sharp and strong. It was made of tampered steel. It was kept in sheath and was furnished with hilt (thāruthala)[5]. The handles of sword were made of precious metals and adorned with jewels. These swords were furnished either with single edge or double edge. The sword with single edge was called 'ekatodhārā' and sword with double edge was known as ubhatodhārā asi [6]. It was known to Panini by the term 'asi'.When kept in scabbard (kukshī), it was called kauksheyakā', Khagga, is the term used in the Jaina canons to denote sword. Kauṭilya appears to have been acquainted with following types of swords:(1) Nistrinisā - swords with crooked handle, (2) Mandatāgra - the term denotes erect sword provided with disc at the top, and (3) Asiyasthi- It is the sword with very sharp and long blade. All these types were provided with handles made with horn of a rhinoceros, buffalo, tusk of elephant, of wood or of the roots of Bamboo [8]. Arian refers to soldiers carrying swords with broad blades[9].

This weapons has been mentioned in the list of weapons given in Milindapanha[10]. Charioteer describe in the Tamil literature is equipped with sword[11]. The sword has been represented in sculptures too. Sword with sheath have been depicted at Bharhut,[12] Sāñchī and Mathurā. The different varieties of sword described in literature and found in excavations indicate, that it was a favourite war weapon in ancient times. Specimens with tangs, hilt cross guard with handle of precious metals adorned with jewels indicate that the technical progress made by the blacksmiths during the respective period.

The most popular weapon of Pratihara period as said above was the sword.It was the best suited war weapon for close combat. To Vaiśampāyana, the asi or khaḍga was superior to all the other weapons described by him[13]. Swords were used by all units of the army. It can be said that different types of swords were used by the warriors of that time, amongst which curved and straight swords were more popular. Sūrya (Pl.60) in udichiyaveśa is carved in high relief on a rectangular slab of stone with a semi circular top. A broad sword (khaḍga) is suspended from a baldric slung across the thighs. The image may be compared with another image of Sūrya (Pl.19) which is similar in date and style. A beautiful representation of sword can be seen in the hand of Ulūkavāhinī Cāmuṇḍā (Pl.61,skt 122). The weapon has a semi-circular end instead of a pointed one. Another example of sword is noticeable in the image of Durgā (Pl.4;skt. 124). She is in placid form and carries sword (khaḍga) in one of her hands .The straight sword is having a slanting point. A sword is beautifully depicted in the image of Viśvarūpa Viṣṇu (Pl.34,skt.123) and Mother Goddess (Pl. 5).

Inside the sanctum of Jarāi temple (Barwā Sāgar) several representations of warriors have been included in the carving of pillars. The riders on śārdulas hold swords and shields. Two types of swords met with, are curved and straight. Small sword (chūrikā) is also illustrated on these pillars. A lady holding a sword in her hand sculptured on the southern side of the temple is interesting[14]. Such representation can be traced back to Kushāṇa art of Mathurā[15].

The Dagger (maushtika):

The daggers or short swords are much smaller in size than the sword. They were kept in a sheath, suspended from the waist-belt. The dagger was a useful weapon in time of crises. Apart from the military use , daggers were kept by civilians also. They were kept by the hunters too, who greatly relied on it against unanticipated danger. It could be used in all sort of ways, being small and very handy weapon (skt. 125).

The antiquity of dagger goes to Indus Valley Civilization. Main sites that have yielded daggers are Mohenjodaro, Channhudaro in Sindh, Harappa in Punjab, Raish and Sambhar in Rajasthan, Tripuri in Madhya Pradesh, Brahmagiri, Maski and Nāgarjunakoṇḍa in Andhra Pradesh.

As to the material used for preparing these daggers, it appears that specimens from the Indus Valley Civilization are made of copper or bronze and later specimens are fashioned out of iron. Daggers were very common and popular weapon in Kushāṇa and Sātvāhana period. In Gupta period also daggers were probably used

as weapons of defence. Use of dagger continued during the Pratīhāra period. An interesting presentation of dagger can be noticed in a doorway surround of a temple (Pl 56(b),skt. 128) In this it can be seen that heavy and fierce figure of Nandīśvara with four hands has a dagger tucked into his girdle. In fragment of a Saptamātṛkā panel (Pl.62), Varāhi can be seen holding adagger. In one of the sculptures (Pl.63,skt 126) in seen having a dagger attached with his girdle. Similarly dagger with its case attached to the wais band of the deity can be seen in one of the images (Pl.64,skt 127).

The Spear (Kuntā)[16]:-

It is one of the weapons known in India from the earliest times. Spears have been recovered at Mohanjodaro, Chanhudaro in Sindh many sites in the Gangetic basin, Alamgirpur and Kausambi in Uttar Pradesh, Ujjain in Madhya Pradesh and Brahmagiri in Andhra Pradesh.

Antiquity of these weapons can be dated back to the Indus Valley Civilization. The copper or bronze specimens found at Mohanjodaro and Chanhudaro are shaped like an oval leaf. This type with slight change, appeared to have remained in use upto the Kushāṇa period. Spears consisted of wooden or bamboo poles with pointed blades of steel, iron or copper and fitted with an iron knob or spike at the lower end[17]. Some types of spears were made entirely of metal, ending in sharp blades[18] (skt 120). Spear was a very convenient weapon for mounted soldiers, particularly when they had to face an elephant rider. The charge of spears, terrified the elephants. Due to long handle (skt 121) it could be used from some distance and the charger remained unapproachable to the elephant's trunk. Spears were also used by infantry (skt 119).

The spears were probably used as weapons of war as well as for hunting. The various shapes of spears were such as leaf shaped spear heads with broad and small blade, long and short tang, socketed spear heads and spearheads with midrib, speak of the importance of this weapon in mediaeval times. An image of Kārttikeya (Pl.17) seated in ardhaparyaṅkāsana is beautiful one. The right hand of the image holds the shaft of a short heavy spear.

The Club (gadā) :

The club or mace is one of the ancient weapons of India. Beginning from thick sticks and longitudinal stones, it was gradually designed in proportionate and attractive forms. The excavations at Mohanjodaro and Harappa have discovered many stone or copper maces. The commonest being pear shaped and resembling examples from Elam, Mesopotamia, and Egypt[19]. The epic, Mahābhārata speaks of the iron gadā as iyomagi or ayasi[20], describing it as four cubits long and either hexagonal or octagonal in cross-section[21].

It is a very popular weapon in the Mahābharata and appears to have been more important than the sword in this epic[22]. The club has also been mentioned in many later works and inscriptions. According to Vaiśampāyana, the gadā was made of iron with a hundred spikes and its broad head, and was four cubits long[23]. It was having either hexagonal or octagonal cross section and provided with a stout handle[24].

According to Hopkins, its basic form seems to have been that of a tapering post, girded with iron spikes, some times plated with gold[25]. Kauṭilya[26] refers to three kinds of maces as

mūsala, yasti and gadā. The first two are pointed and made of wood, while the last was long and heavy.There are different types of clubs which were used in the time of Pratīhāras. A specimen of club is visible in a panel of Brahmā Viṣṇu and Maheshα(Pl.32a). In this central figure is of Visnu who carries a gada in of his hand. In one of the Mātrkā panel (Pl 65,skt 131), center figure is holding a mace in right hand. It has a long tapering handle, mounted with a big fluted knob. Half of the handle is decorated. A gold plated and decorated gadā is well carved in the figure of yoganarayana (Pl.26,skt 133). It is having a long tapening handle. An image of Gaṇeśα is seen with a well decorated gadā (Pl.27). In the figure of Visnu (Pl. 30,skt 132), gadā can be seen with various decorative patterns and pointed top.

Thus if can be concluded that gada is usually present in the divine images of Pratīhāra period, but sometimes it varies in shape. The club like shaft assumes, the shape of a beautiful rod, almost of uniform thickness and the bulb appears as an ornamental plume.

The Pike (triśūla) :

The triśūla was a terrible weapon which was twirled furiously before the final thrust[27]. Pike is mentioned in the list of arms given in the Allahabad pillar inscription of Samudragupta[28]. Divine images of Pratīhāra period are adorned with triśula . A beautiful triśula can be seen in the image of Uma-Mahesvara (Pl. 52, skt 142). In this Śiva holds a trident in his right hand. The two lateral prongs have single curve. The middle one is artistically depicted. A trident having double curved prongs is

seen in plate 1. In some sculptures, the trident has a long shaft (Pl. 67) while in other the middle prong is straight and in the shape of spear (skt,140). The two lateral prongs have double curves (Pl. 15). In the figure of Ardhanarisvara (Pl. 44,skt 141) double curved pronged trident is very clear. The image is holding it in its right hand. Trident is the main attribute of śiva. Ornamented trident can be seen in an image of Siva (Pl. 42). The idea of carving different attributes in anthromarphic forms such as āyudha-purūṣas and āyudha-devīs, which had found favour in the Gupta fimes. It was further developed in mediaval art in which Triśūla-purūṣa and khatvaṅga-purūṣa also appeared in same of the śaiva composition. A mutilated Ravananugraha-mūrtī (Pl. 40) is significant because of the inclusion of some unusual feateres such as to left side is occupied by Triśūla-purūṣa while on the right is Khatvaṅga-purūṣa.

The Thunderbolt (vajra) :

The vajra was Indra's weapon with which he destroyed his enemies Kauṭilya speaks of vajra as a kind of club made of iron. The vajra is frequently mentioned in the Jātaka and is cited in Kalīdāsa's Raghuvaṁśa[29]. Indra holding a vajra in his right hand can be seen in one of the sculptures (Pl. 94). Similarly in a panel of Mātṛkās (Pl.65, skt 130) one of the goddess is holding a vajra Ganesh is holding a vajra which is smaller with oval front in his right hand. This is housed in Mathurā museum (Pl. 27, skt 129).

The Shield : Charma

In Mahābhārata, several synonyms of shield have been used. They have been called as carma , phalaka, saravarā, saravarna, etc[20]. Shields were usually covered with tiger's skin or bull's hide. They were decorated with golden stars or the crescent moon. Kauṭilya mentions the use of materials such as creepers, bamboos, wood and leather. Later references occur in works like the Mānasollāsa and the Yutkikalpataru[21].

Some representations of shields are found in the sculptures of Pratīhāra period Inside the sanctum of Jarāi temple (Barwā Sāgar) several representation of weapons have been included in the carving pillars[22]. The riders on śārdūlas hold shields. An example of shield of circular shape with rounded edge can be seen in Mahīṣāsurmardinī (Pl. 69,skt 136). The lower portion seems to be flat while the front may be having some curvature which can be inferred from the rounded edges. The inner portion is having a handle sort of structure in which the fingers can go so that it can be held in comfortable way. Similar structure can be seen in Viśvarūpa Viṣṇu of Kanauj (Pl. 34). Oval shaped, well carved shield can be seen in figure of sūrya (Pl. 6, skt 135). In this the special feature is that, a soldier is seen wearing a shield in his left arm. The main deity holds the shield with two fingers.

The Bow :

The bow was also used as a weapon of war. The representations, how ever, are limited in number which make it clear that this famous weapon of the epic had lost its former glory

and popularity in the period under review. Fragment of a colossal figure of Viṣ ṇu[33] in which there is a headless male standing with his back enface and holding a big quiver with both of his hands. Appraently he is an attendant carrying the quiver for the main figure, much similar to the one seen in the Visvarupa image (Pl. 47). Viṣ ṇu is being flanked by Garuḍa. Behind him appears the Bāṇapurūṣa carrying the quiver in both the hands. The figure of Rāma (Pl. 43) is carved on a heavy stone slab. The beautiful ornamented bow is placed to the left and the traces of arrow held by both hands are visible. The length of bow is slightly less then the height of a human figure. It can be assumed that the weapon was generally used by soldiers fighting from the ground.

During Pratīhāra period, sculptures were made mostly of the divine images rather than depicting common life. In respect of weapons, literary works can hardly give, a clear idea about the form and shape of a particular weapon as in the visible example of the sculptures.

The Noose (pāśa):

Noose, though mentioned in the sculptures was not a popular weapon. In the figure of Viṣṇu (Pl.25, skt 137) and Varuṇa (Pl. 70), noose can be very well seen.

The Battle-axe (paraśu) :

This was not a very popular and effective weapon. It is therefore less represented in the sculptures. This can be seen as a traditional attribute of god (skt. 139). Generally the

sculptures depict it as a long tapering post, attached to a crescent shaped blade towards the upper end. There is a metallic ring near the other end to prevent it from slipping. The figure of Ganeśa (Pl. 37; skt 138) is worth seeing.

The Wheel (chakra) :

Wheel was only found in the sculptures relating to various diety: A beautiful chakra is depicted in the figure of Visnu (Pl 38, skt. 134). It is borne in the upraised hand and is provided with a long twisted strip of cloth suspended from its centre. Due to this feature image can be said to belong to the later period. In most of the sculptures it is shown in the vertical plane, looking like a sun-flower with radiating petals all around encircled by a beaded band, (Pl.26). An ornamented but without fillet chakra can be seen in the upraised hand of goddess (Pl. 5) A asmaller chakra can be seen in a sculpture (Pl. 63). There it seems as if the god is ready to throw it.

The technical literature on military organisation and arms, contemporary to Pratīhāra sculptures is quite rich, but these are theoritical works and do not neccessarily describe, which was in actual use. The sculptural testimory, therefore, has a greater value. Pratīhāra sculpters made mostly the divine images, rather than the representation of common man's life. In respect of weapons, literary works can hardly give such a clear idea about the form and shape of a particular weapon as in the visible examples of the sculptures.

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FLORA AND FAUNA

Men,when they were in their natural form of religion, rendered divine honour and worship to trees and plants . It is important to note that trees, flower and shrubs have shared largely in this adoration. Men cannot live with out trees. They provide timber, fuel, fruits, fodder and shade. They mitigate the severity of the climate, protect the soil and conserve water. The very existence of man depends upon the proper condition of soil and water. Trees are indispensable link in safe guarding these vital resources. In the words of Fergusson," With all their poetry and all their usefulness, we can hardly feel astronised that the primitive races of mankind would have considered trees as the choicest gift of the god to man and should have believed that their spirits still delighted to dwell among their branches or spoke oracles through the rustling of their leaves[1]. " Trees are undoubtedly great friends of the human race.

In India, the tree worship became quite common in the third or fourth millenium B.C when there was highly evolved Harapan culture. Among the seals of Mohanjodaro, one is depicting a pīpal tree with two heads of unicorns emerging from its stem. A seal from Harappa is engraved with the likeness of weeping willow tree with hanging branches. Vedic sources of life and literature include a large number of symbols in which trees and flowers also occupy an important place. They include padma, kalpalatā and kalpa-vriksha etc.

Buddhism adopted the cult of tree worship from the older religions which prevailed in the country. The trees which are associated with the birth of Buddha are śal, aśoka and plakśa. Buddha got enlightenment under the friendly shade of a pīpal tree which was hence forth called the Bodhitree. He died in a grove of sal tree. It was on account of these associations with Buddha that these trees were regarded as sacred ones. With the advent of the Mauryas, the abscurity in which earlier monuments were wrapped rapidly disappeared. The simplest kinds of dwelling were constructed of bamboo inwoven with palm branches. At a later date,cut timber came into use in more pretentious dwellings. A striking example of the influence of wood as compare to brick construction is to be found in the pillars of the cave temples. Many remains of the wooden palace of the Mauryan period have been found in Bulandbagh and Kumhrar. All these examples show the importance of trees in Mauryan age.

A number of trees are represented in the sculptures of Bharhut, Sāńchī and Bodhgayā. Amongest Mathura sculptures, apart from graceful statues of the Buddha and Jaina Tirthāńkaras, exquisitely carved bracket figures of women and tree (śālbhanjikā) motif were discovered. The most popular motif with the Mathura sculptors were leaves and flowers of Aśoka (Saraca indica linn).

The Gupta period covers the years 320-600 A.D and is described as the Golden age of Hindusm. The aśoka tree is carved with a great sense of realism in the Deogarh Rāmāyaṇa panels. The Ellora cave temples contain the finest examples of Hindu sculpture from 7th to 9th century A.D.There are many examples of trees and creeper.

The advent of Islam in the beginning of the eight century provided new values and drew converts to its fold. Islamic iconoclasts not only broke the images but also destroyed the vast forest of Northern India. Not only trees were cut but also saplings were mercilessly nibbled by the flocks of goats, who converted west Punjab from a green and flourishing land into a virtual desert. The great tradition of women and tree motif in sculptures virtually came to an end in the 12th century A.D. The trees occupy an important place in the fable literature of the mediaeval Hindu period. Innumerable temples have been destroyed by the muslim invaders, yet a sufficient number remains for detailed study can be found. It is said, "where there is a temple there, is a tree also[2]". An excellent example of wood work is a pillar(Pl .88) from the Sun temple at Katarmal of the 10th century A.D. which has been brought from Himalayan area of Uttar Predesh. The rich carving provides a glimpse of beautiful wood temple carved out of cedrus deodara, which can still be seen in remote valley of the Himalayas.

The well known śālbhañjikā motif occuring profues in India art and literature was the gradual out come of historical back ground. The Sanskrit term śālbhañjikā is equivalent to the Pālī term śālahanjiyā and śālbhañjiyā which signified the forms of udayanakrida (i.e, a pastime play of ladies in the garden)[3]. Pāṇini in his Aṣtadhyāī, has mentioned śālbhañjikā as favourite sport of eastern people (prāgdesavartti nāmkrida)[4]. Vātsyāyana has also indicated his familiarity with this as a popular name of ladies[5]. During the Maurya and Sunga period the śālbhañjikā motif was fully evolved and it was profusely carved out on the brackets of Buddhist toraṇas and railing pillars of stūpas. The popular depictions of

śālbhanjikā in the art of Sāṅchī, Mathurā, Amarāvatī and Nāgarjunakoṇḍa deserves special mention. The form of śālbhaṅjikā denotes two distinct scenes in Indian art. First was purely auspecious and related with nativity scenes of Buddha while second type was that of non-nativity which was more popular and figured prominently as lovely art motif, usually represented by charming beauty, scanty dress or seminude but adorned with a broad girdle partly covering her nakedness.

Apart from the torana śālbhanjikā motif the reference of stambhaśālbhanjikā (śālbhanjikā carved on the pillars) was also prevelant as found in the early art and literature. In Raghuvaṁśa there is a vivid description of stambhayositās (beautiful damsel, elegantly carved out on the pillars) to adore the city of Ayodhya[6]. Interestingly during early mediaeval period the śālbhanjikā motif was innumerated in different forms based on the social life and different types of games played by women folk on various occasions. Sanskrit text like the Viddhaśālbhanjikā and Karpūrmañjarī describe a good number of art motifs formed by the woman and tree, viz., dohadā, kanduk-krīḍa, surasundarī, nrityabhinaya, snāna-sundarī etc[7]. The frequent mention of śālbhanjikā in literature and their depictions in early mediaeval art of India substantiate to the fact of its prevelance in the society.

An out standing śālbhanjikā sculpture (Pl.11) of the Pratīhāra period was discovered from Gyaraspur in district Vidisha. This representative sculpture deserevs due appreciation as it exhibits the superb artistic skill achieved by the Pratīhāra artists. Here the beautiful damsel is shown standing cross-legged under a tree. This representative sculpture is one of the rare art

pieces in entire range of Indian art. The literary evidences show the existence of the trees mentioned above.

It is very interesting to note that the sculpture of Rishabhnāth (Pl 55a) shows well carved leaves of pīpal tree under which the image is standing and the whole sculpture is shown under a aśoka tree (Pl 55b). This tree is beautifully depicted in a sculpture of Jain tutelary couple (Pl 18). Shading both the figures is an aśoka tree with the Jina figure seated among the branches. This shows that during the period,the importance of aśoka tree was very well known. As we know that even today this species exist and aparts from being a shade giving and beautifying, the leaves of this tree is greatly used in manufacture of important drugs. In a sculpture of Revānta a beautiful well carved hunting scene is noteworthy. The whole seen is showing a hunting party resting under a mango grove (Pl 59).

Amongst flora, lotus flower seems to have a very significant place in Pratīhāra society. It has been depicted in various temples and sculptures of that time. In fact it is the highest symbol in Indian art and religion. It has always been regarded as most sacred in Hindu mythology. We see that the abacus of the Aśokan lats are often adorned with a lotus. Pratīhāra people were not exceptions to this. As we know that during the Pratīhāra period,the sculptures are mainly made of divine power as central figure and depiction of lotus in such sculptures clearly indicate that this flower has great aesthetic value in the society. When we examine various images it can be seen that lotus flower in its various stages has been used for various purposes. A full bloomed lotus has served as seat for divine images (Pl 32a). Here

Brahmā stands on a lotus indicating his padmāsana. Half bloomed lotus and its buds are shown in hands of various images which can be very well inferred as a token of good gesture. One of the fine examples of Pratīhāra art is of Durgā in placid form (Pl 4).In this sculpture half lotus pattern covers the centre of the pedestal on which stands the goddess. The colossal figure of Sūrya (Pl 23) standing with an elongated lotus halo, holds two long stalked full blown lotus flowers. He is seen flanked by two of his wives carrying lotus buds. Full blown lotus bud is well seen in the image of Umā-Maheśavara(Pl 52) and Ardhanārīśvara(Abhneri),(Pl 44). There are so many examples of full blown lotus, lotus bud, halo of lotus and lotus pedestal etc in the sculptures of the period. Not only in the sculptures but also in the various parts of the temples of that time, lotus has been repeatedly carved. A long lotus stalk with leaves is seen emerging from bottom on either side of the sanctum door-frame. The door sills also depict lotus with stalk in different manner[9]. A large lotus bud is carried by River Gangā (Pl 56a).

If we compare the Pratīhāra period with the present society it can be very well seen that even today, lotus has a great aesthetic value and is even used to convey the idea of harmony, peace and good will in the present human society. We learn that various kind of flowers and leaves were used by the Pratihara people. Garlands are depicted in many sculptures (Pl 15). They have been used for decorating the hair and adorning the braid[9]. They were also used for making crowns[10]. In the pre-mediaeval period the sculptures of dieties were adorned with vanamālā. It is considered as divine symbol while the sculptures of the later period show that vanamālā were used even by attendants. A beautifully interwined

vanamālā can be seen in the figure of Rāma (Pl 43). A growing bud is carved on both the side of Siva (Pl 42). This tradition show that the image belongs to later period. It is interesting to note that the pillars, decorated with several bands are made on the both sides and outer portion has been embellished with art motifs. Two handed male deity is seated on each side of the pillar. Between them a beautiful design made of lotus petals is surmounted with a kirtimukha motif from whose mouth beacded chain is coming out and terminate with a lion face. The slab is profusely carved with floral design. Garlands of flowers have been sculptured in various images in the hands of flying Vidyadharas (Pl 37). Floral design with nice carving can be noticed in a padapīṭha (foot-stool), (Pl.78). By the beginning of the 7th century A.D, or some what earlier than that, padma or lotus had been introduced as an attribute of Viṣṇu[11]. Though known from literature, padma does not appear to have found much favour with the sculptural traditions of the Pratīhāra period. However, the Pratīhāra sculptors seem to have found a via-media. They did not show padma as an independant symbol of Visnu. The open palm of right hand in varada pose is itself embossed with a small flower mark. Another way was to show padma held along with śankha in the same hand[12]. For sake of convenience it has been called 'śankha-kamala' when shown together. It is further interesting to note that in one case even Padma-purūṣa has been shown below the hand of Viṣṇu holding śankha-kamala. Very often Viṣṇu is seen standing on a full blown lotus flower (Pl 16), but the lotus has no stem extending to its base.

Creeper foliage is beautifully depicted on the top portion of a pillar (Pl.92). The ghaṭa pallava pillars are shown crowned with kirtimukha motif. A garland, beautifully interwoven is

shown encircled around the pillar. Creeper are seen woven on the sides of the entrance door and on the sākhā of door frame of the Jarāi temple[11]. In a fragment of an architrave (Pl. 87) the top ovolo molding is carved with a lotus rhizome. A colossal part of door-jamb (Pl.72) depicts several designs, mithunas and other figures. On the right corner,creeper decoration with a beaded rim has been shown composing human figures in alternate positions. On the other part, a vase with foliage (ghatapallava) is seen on the top. A maṅgala-kalaśa with creepers has been shown.

The sculptures of the period and literary sources indicate that some of the flora like lotus, aśoka tree, mango tree, pīpal tree and the like are represented and they had a great ethical value. This can very well be compared with present day situation when all these flowers, plants, trees and shurbs are present even today and have a great significaant value for human survival. This shows how exploring were the people of Pratīhāra period who realised the significance of existing flora of their time.

Fauna :-

In the environment one can find a variety of animals living together. It has been experienced that from times immemorial, fauna has played a significant role in maintaining the ecological balance. This importance has well been considered by the people of Pratīhāra age. This statement can be justified on the basis of the sculptures of the Pratīhāra period.

Fauna represented in the Pratīhāra sculptures include all sorts of animals viz; quadrupeds, aviates reptiles and aquatic animals. Besides these, mythical animals are also depicted. Some animals are associated as the vāhanas of deities. The sculpture of the Kārttikeya (Pl.17) very well and beautifully shows the image of peacock on which Kārttikeya is seated. The head, neck and the body part are shown in front while the long feathery and beautifully decorated tail is shown at the back of the God which clearly indicates as if he is sitting on his vāhana. Peacock is depicted as a mount of Kaumāri (Pl.65). Nicely carved pecocks are very well seen in the sculpture of Rishabnath (Pl.83) and in the image of Kārttikeya (Pl. 79).

The elephant and lion appear to be the favourite animals for the sculptors as evident from their frequent representation[14]. A sculpture of singhgaja housed in Kanauj Museum (Pl.86) is showing a lion sitting over a elephant. Elephants are generally having hangings decorated with different designs and patterns (Pl.26). They are chiseled in the sculpture of Ardhanārīśvara (PL.44). It is shown as a vāhana of a deity (Pl.3). Which probably shows that the God has come with his vāhana to attend the pious ceremony. Lion has been found in various sculptures.A beautiful image of lion shows that he is eating something by his left leg (Pl.83a,b). This in sitting posture are very well carved in a doorway surround of a temple (Pl.56a). It lion can be seen seated very peacefully befitting the placid form of his mistress[15] (Pl.4). This sculptures is one of the fine examples of Pratīhāra art. Bull has also figured in so many sculptures (Pl 52). Here the animals is depicted looking towards the master with neck upraised. It is also sculptured in the figure of Ardhanārīśvara (Pl.44) and so many places. It is also

depicted as mount of Varāhi (Pl.81). Boar appears in the figure of Viśvarūpa Viṣṇu (Pl.34), to illustrate the incarnation of Viṣṇu. Varāha, the divine Boar[16] was still favourite deity. The greatest of the Pratīhāra emperors, Mihirbhoja had the title of Ādivarāha. The Kanauj Varāha of the same period failed to approximate to the grandeur of the Udayagiri Varāha of the Gupta times. Boar is also seen in the sculpture of Revānta (Pl.59). In a sensitively carved masterpiece sculpture (Pl.3),horse is very well shown as a vāhana of deity. Chariot of Sūrya is drawn by seven horses (Pl. 80 & 82). Miniature figure of mouse can be seen in the figure of dancing Gaṇeśa (Pl.20). Dog is also well depicted in a forest where a hunter along with his other associates is taking rest during the course of hunting. Dogs are shown chasing animals at the bottom of the sculpture (Pl.59). Ram (goat) is well seen in the image of Agni (Pl.29). Most of the animals which are found in the sculptures are associated with the Vāhanas of god and goddess. Aṣṭadikpālas are seen provided with their respective vāhanas as described in various text. Vāyu is shown with deer (Pl.14) At Barwā Sāgar temple figure of seated monkey appears on a pillar (Pl.47). The creepers on śākhā of door-frame and a variety of animals like elephant, monkey, duck, frog, fish, bird, tortoise and the like can very well be identified[17].

Among aquatic animals fish (matsya), tortoise (kurma) and crocodile are found in the sculptures of the period. Fish and tortoise illustrate the incarnations of Viṣṇu (Pl.34). Headless image of Viśvarūpa Viṣṇu (Pl.47) appears with four additional faces. Fish and tortoise are one of them. These two are marked by addition of lateral faces. The figure stands close to the two contemporary Viśvarūpa figures in the Rām-Lakṣamana Temple in

Makrand Nagar at Kanauj. The main point of difference in between the two is that our sculpture does not show any figure of Ganesa in its composition. Turtle and crocodile (makara) with floriated tail can be seen in the sculpture of a door-way frame (Pl.56b). Sculpture of God Visnu is wearing a necklace which is having the mouth of two crocodiles going one into another forming the joint point. Same can be seen in the necklace of Mahesa. Owl can be seen in the figure of Chāmundā (Pl.61). From the delineation of snakes in the sculptures, it can be inferred that they have been presented in several forms. Numerous sculptures can be found in which snakes have been represented in their natural form. In the sculpture of Umā-Maheśvara (PL.52), God is shown holding a snake. In the mediaeval period presentation of snake with hood had been common attribute of Śiva. In a number of sculptures, this reptile can be seen crawling out to enjoy the sweet fragnance of lotus flower. In some images, snake with several hoods forming canopy of god has been beautifully carved. The sculpture known as Pārśvanath(Pl.85) is note worthy example for the same. Presentation of snakes in hybrid form is also an interesting feature. In the figure of Viśvarūpa Viṣṇu (Pl.34). God has been supported by nāga figures each having three hoods.

Depiction of snakes in other forms has also been an interesting feature of the Pratīhāra art. The examples of a door lintel (Pl.91) showing lingārchana, navagrahas and other figures are note worthy. In this three,lingas placed on seperate pedestal are shown. Nāgarajju (a rope made of nāga figures) woven with Nāgapurūṣas is carved in the lower section. This Nāgarajju is well shown in the figure of yawning lady with dwarf (Pl.77) and couple doing conversation (Pl.76).

Sculptural reliefs of Mathura, Bharhut, Sāṅchī and Amarāvati give vivid picture of mythical animals. They are described in ancient Indian literature[18] as ihamrga, vikāta, vyāla, etc. The concept of mythical animals can even be found in Vedas. Later in the Paurāṇic literature, zoomorphic gods and goddesses were conceived as borne out by Nṛsiṁha (man-lion), Varāha (man-boar), Varāhi (female-boar), Gaṇapati (man-elephant), etc. The pratice was confined not only to the religious representation but also extended art motifs and artists were prone to depict them along with other figures. Among animals, the śārdūla is dominant in the sculptures and are also called vyāla. New and highly imaginative forms of vyālas were produced[19]. A beautiful image of Sūrya (Pl.23)is shown standing with an elongated lotus halo. The back slab shows gaja-śāradūla. In a doorway of a temple (Pl.56a), the upper most section of the architrave contains a band filled with interlaced garlands and a row of dentiles decorated with small crouching vyāla. Śārdūla can be seen in a figure of Ardhanārīśvara (Pl.44). They are hybrid animals composed generally of a lion and horse. They are strong, fierce and horrible looking animals with open mouth(Pl.9). Similarly nāgas (serpants) have also been shown in composit form,the upper part of which is of human shape while the lower has the structure of a snake[20]. In a figure of Viśvarūpa Viṣṇu (Pl.47) both the feet of Viṣṇu have been held and supported by Prithvi on palms with up raised hands,and by two nāga figures each bearing five hoods. This figure stands close to the two contemporary Viśvarūpa figures enshrined in the Rām-Lakṣamana Temple in Markand Nagar at Kanauj. The main point of difference in between the two is that this sculpture (Pl.47) does not show any figure of Gaṇeśa in its composition[21].

From the above described sculptures it is clear that fauna found during the period of Pratīhāra includes all types of land and aquatic animals. Among the land animals, quadrupeds, aviates and reptiles are frequently found where as the image of birds can only be seen in few sculptures. Mythical animals are found in sculptures and shrines.

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7. Karpūrmañjarī., II, p.66.
8. Trivedi S.D.,The Jarāi Temple at Barwā Sāgar,p.41. fig 67
9. Amarakoṣa, II, VII, 135-136.
10. Ibid, Tilakmañjarī, p.232, 404, Mahāpurāṇa, I, XIV, 7.
11. Compare, Visnu in the Vidisa Museum holding a lotus along with a fruit.
12. Acc No 56.337 State Museum Lucknow.
13. Trivedi , S.D., The Jarāi Temple at Barwā Sāgar,p.41. fig 67.
14. Among the animals the lion acquirs prominance . Its figural representation has a hoary antiquity. It has been associated with Durgā and also with other divinities. Iyear, K. Bharatha; Animals in Indian Sculpture, pp. 63-72.
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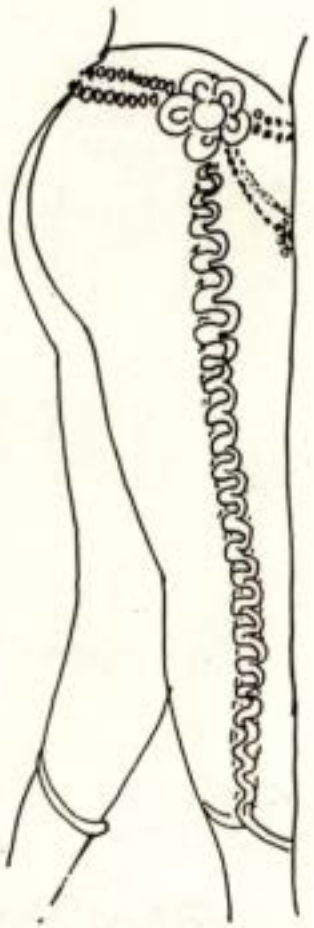
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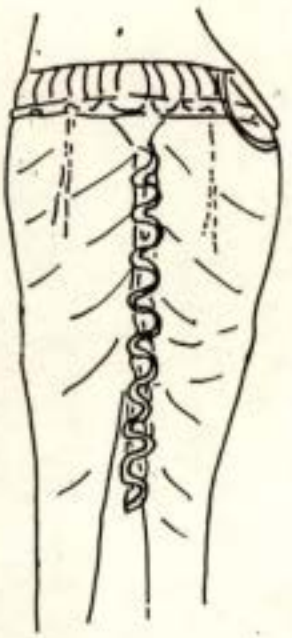
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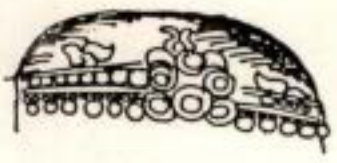
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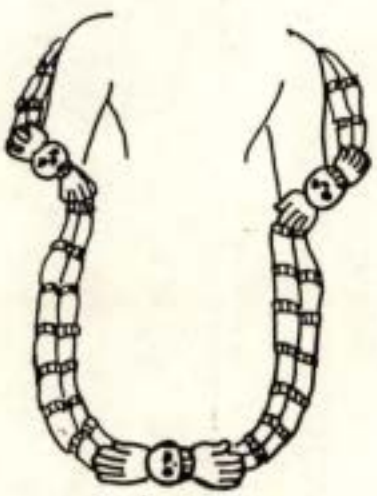
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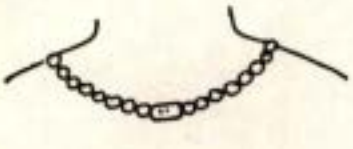
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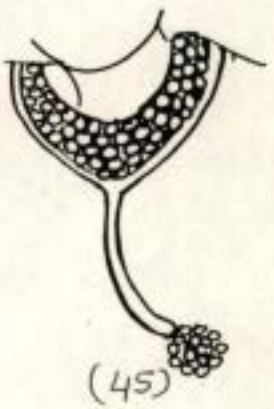
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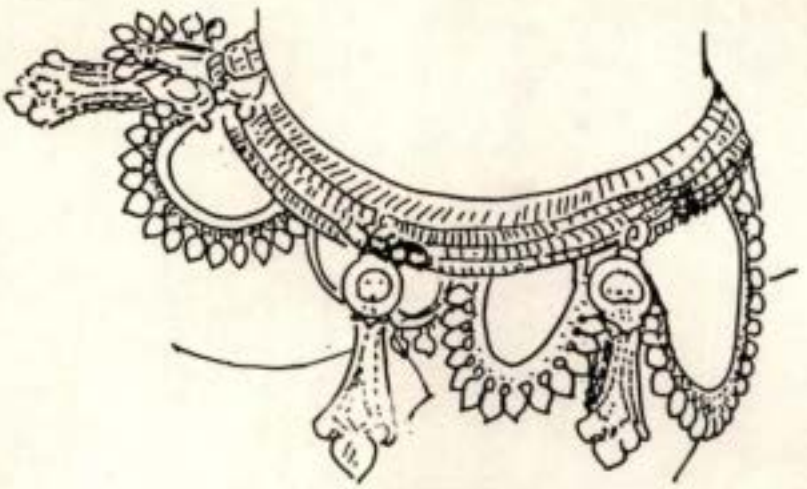
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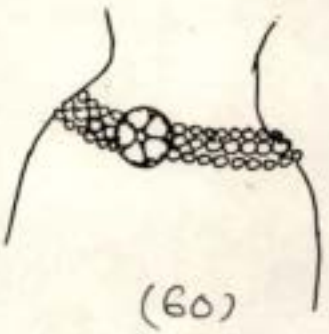
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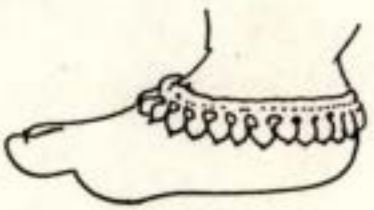
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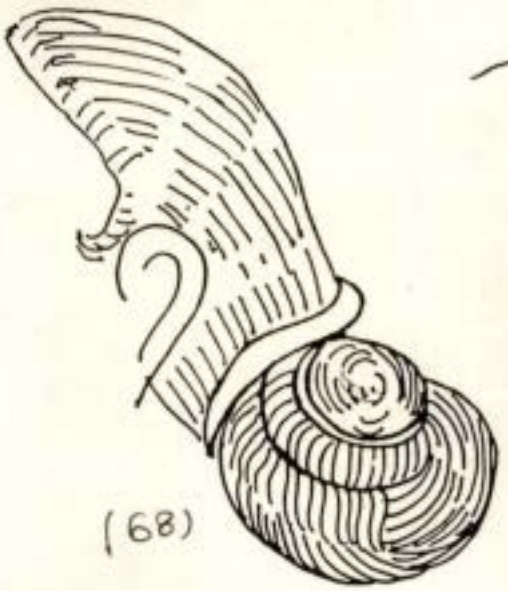
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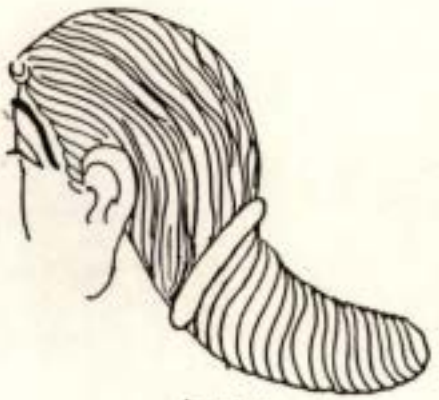
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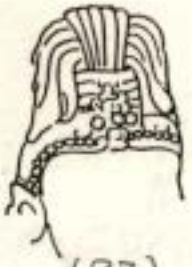
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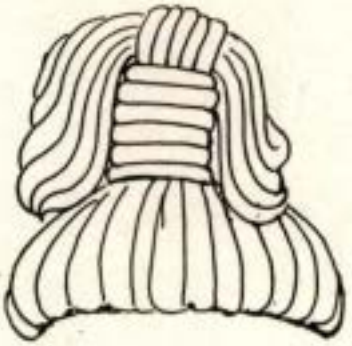
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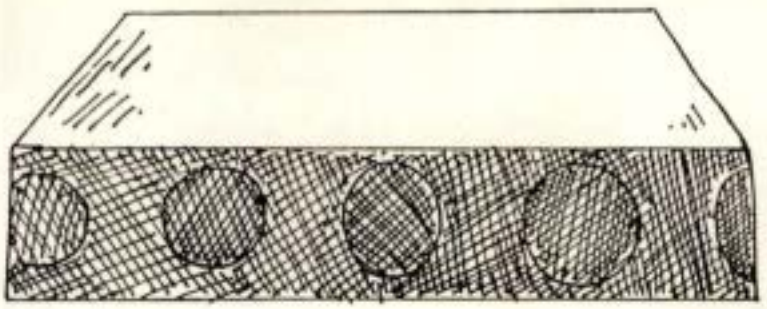
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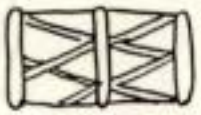
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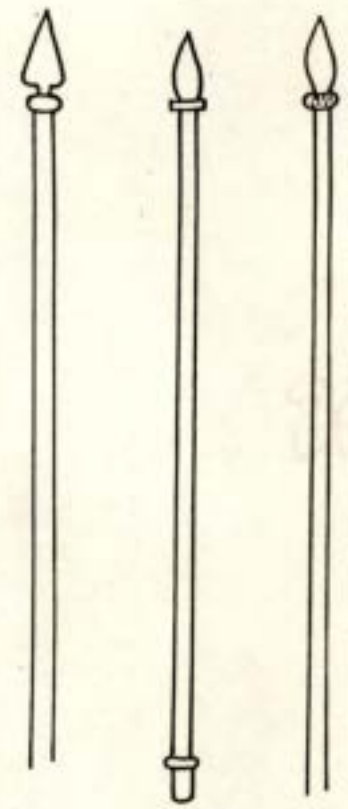
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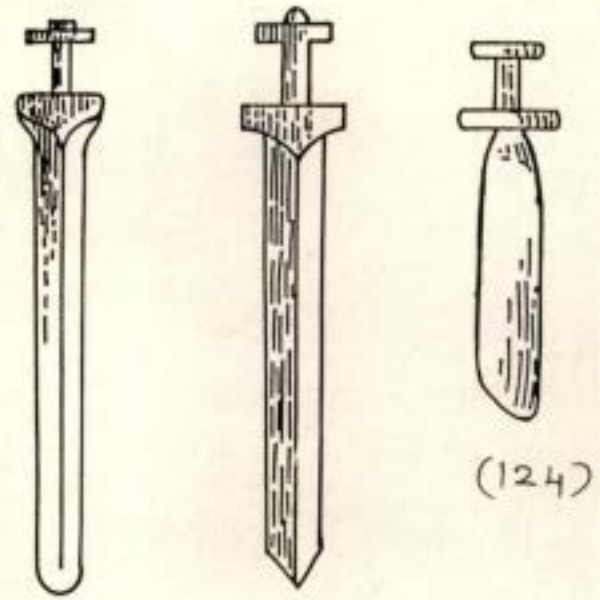
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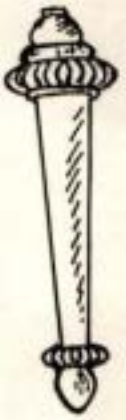
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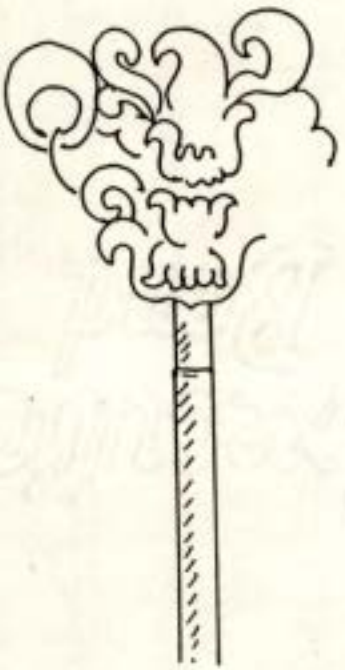
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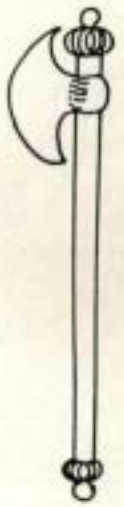
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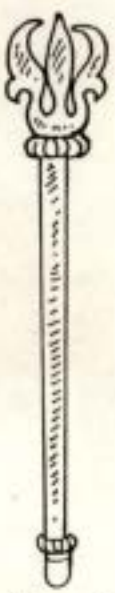
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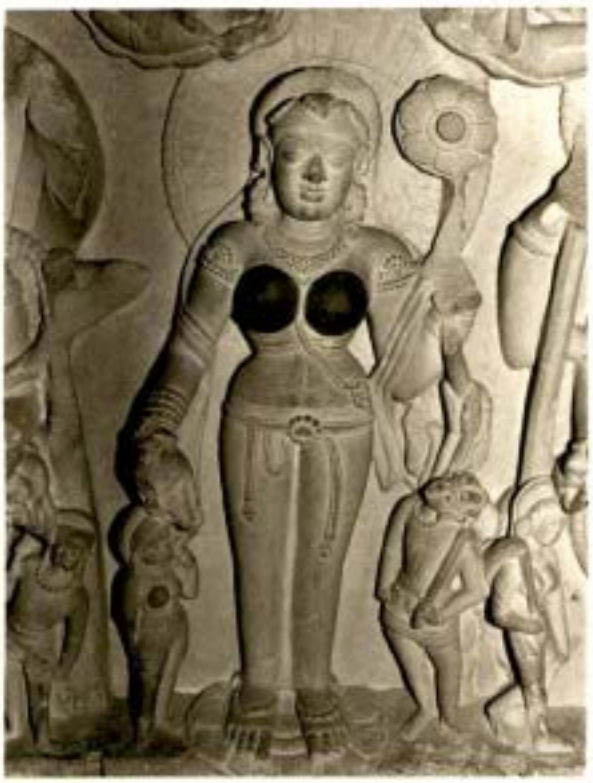


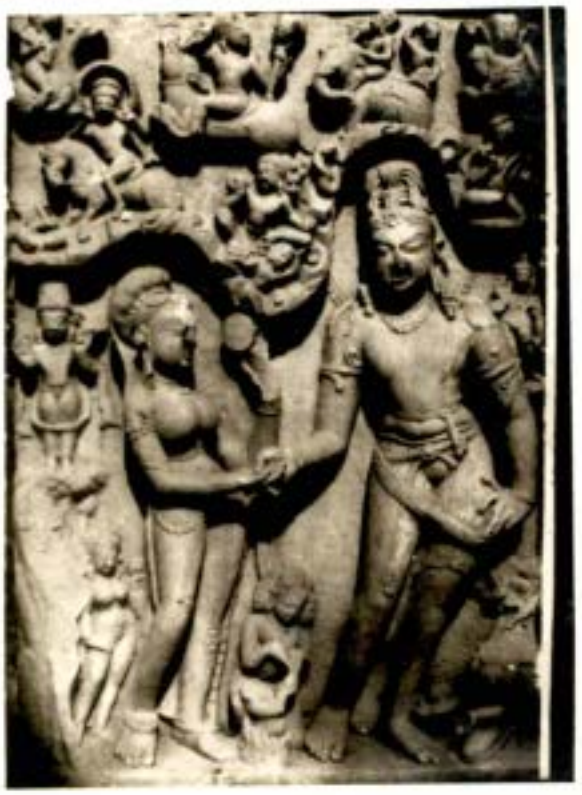


Pl. 1



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Pl. 4



Pl. 5



Pl. 6





Pl. 8



Pl.



Pl. 10



Pl. V



Pl. 12



Pl. 13







Pl. 16



Pl. 17







Pl. 20



Pl. 21(a)



Pl. 21(b)



Pl. 21(c)



Pl. 21(A)



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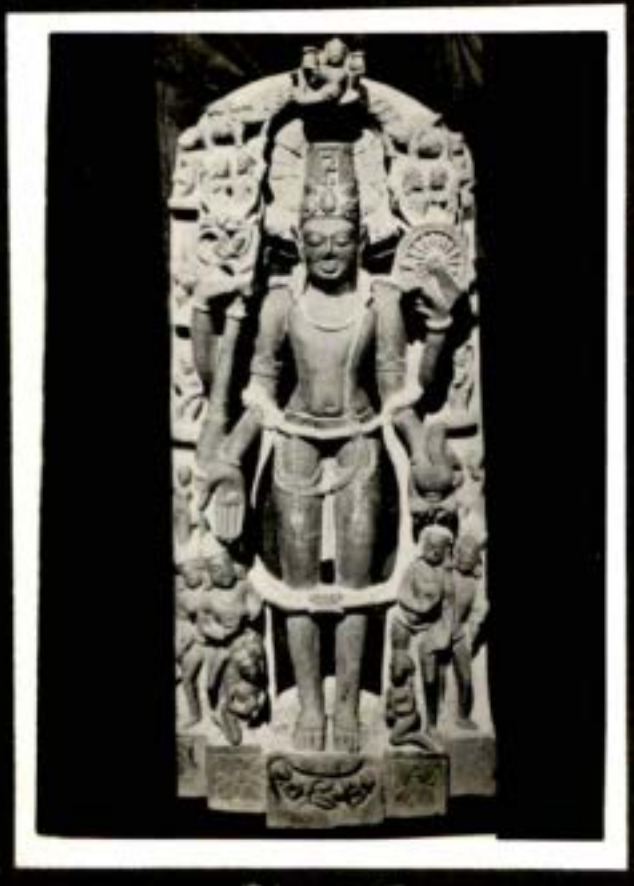
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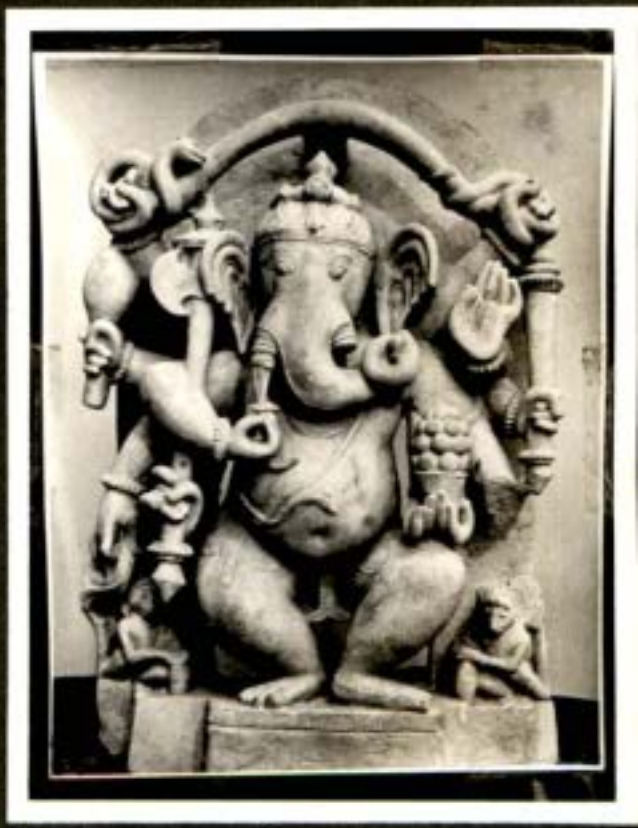
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Pl 26



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Pl. 28



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Pl. 31



Pl. 32(a)



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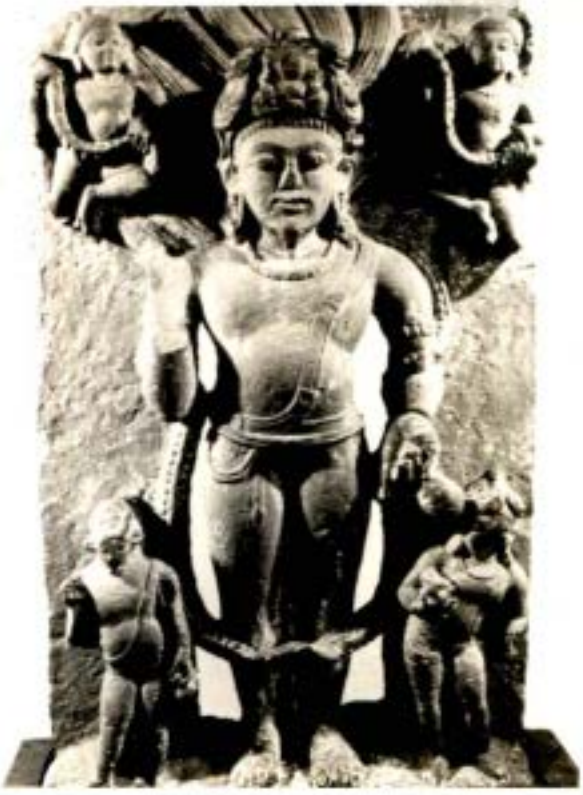
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Pl. 40



Pl. 41



Pl. 42



Pl 43



Pl. 44







Pl. 47



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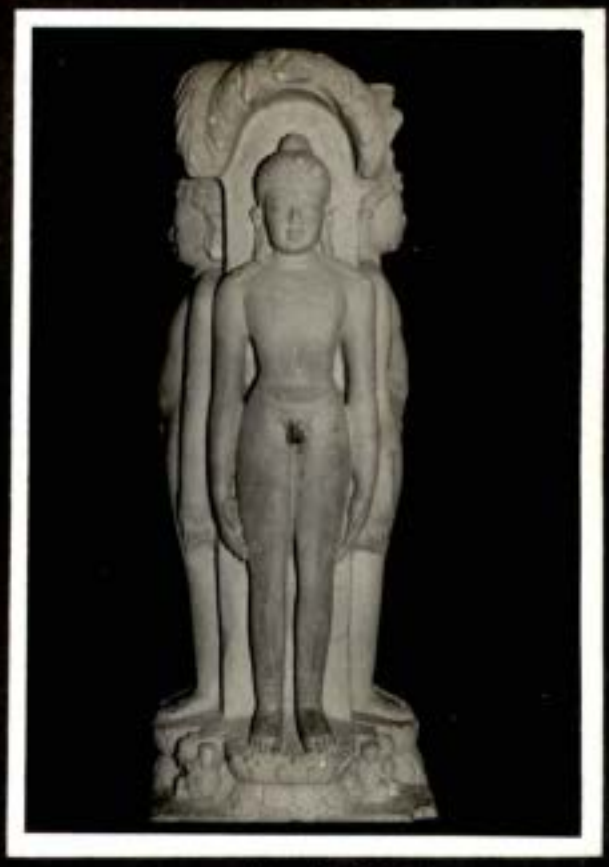
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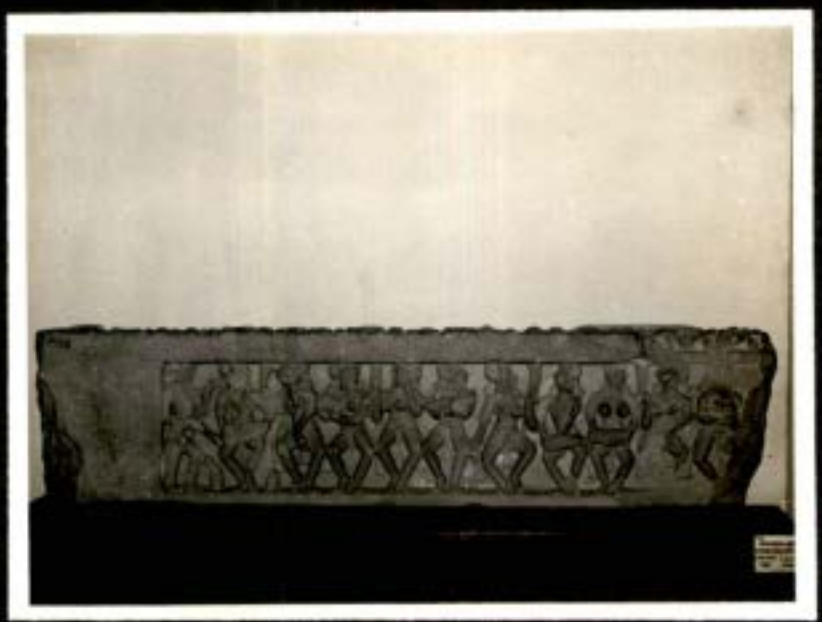
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Pl. 56 (a)



Pl. 56 (b)



Pl. 57



Pl. 58



Pl. 59







PL. 62



PL. 63



PL. 64



PL. 65



PL. 66



PL. 67



PL. 68



Pl. 69



Pl. 70







Pl. 73



Pl. 74



Pl. 75





Pl. 77



Pl. 78







Pl 81



Pl 82



Pl 83(a)



Pl. 83 (b)



PL. 84



PL. 85



PL. 86



PL. 87



Pl. 88



Pl. 89



Pl. 90

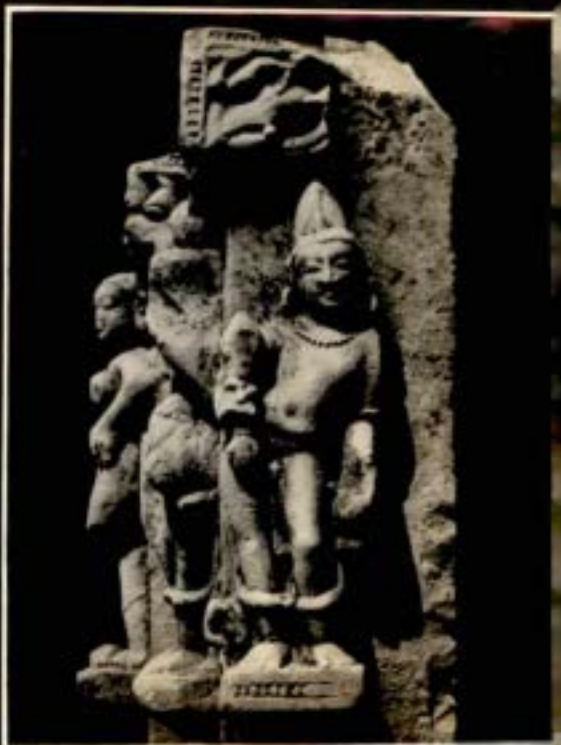


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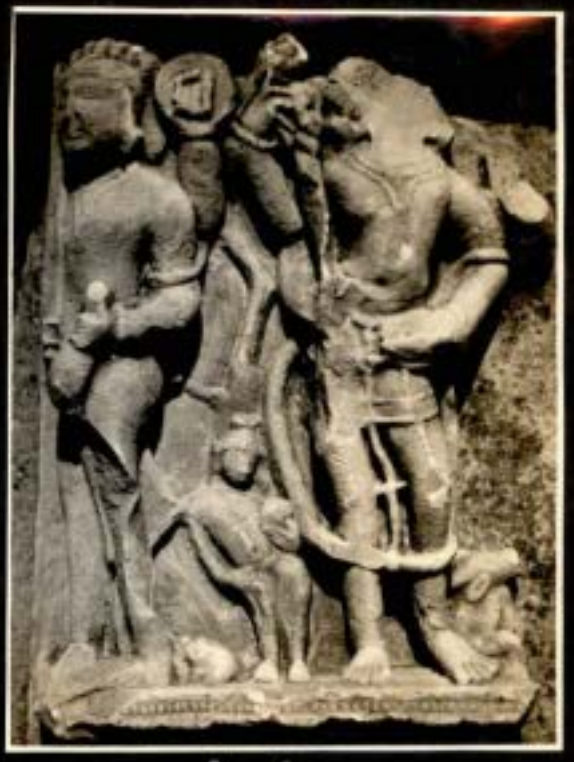
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Pl. 96



Pl. 97



Pl. 98



Pl. 99



Pl. 100



Pl. 101